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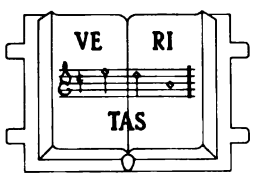

HARVARD UNIVERSITY

RUTH,

The Moabitess;

A CANTATA.

A Work of Medium Difficulty, Adapted to the Use of

CHORAL SOCIETIES AND THE HOME CIRCLE.

With Full Directions for the Dramatic Performance of the Composition.

BY J. ASTOR BROAD.

WHITE, SMITH & COMPANY,

BOSTON:
516 Washington Street.

CHICAGO:
188 and 190 State Street.

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RUTH,

THE MOABITESS.

A

DRAMATIC CANTATA,

ADAPTED TO THE USE OF

CHORAL SOCIETIES, CHOIRS, CONVENTIONS, GLEE CLUBS, AND THE SOCIAL CIRCLE;

WITH FULL DIRECTIONS FOR ITS PERFORMANCE.

By

J. ASTOR BROAD.

BOSTON:

PUBLISHED BY WHITE, SMITH, & COMPANY,

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CANTATA OF RUTH.

ARGUMENT.

A SEVERE famine prevails in Bethlehem-Judah. A messenger brings the tidings of plenty in Moab, and beseeches the people to cry to Jehovah for help in their trouble. Elimelech and his family, Naomi and two sons, flee to Moab. The two sons there marry Ruth and Orpah. During a period of ten years the three, Naomi, Ruth and Orpah, are left in widowhood. They bemoan their affliction, and Naomi resolves to return to her home, where plenty is now restored. Orpah is persuaded to go to her own people, but Ruth "clave unto her mother-in-law," and returns with her to Bethlehem. The inhabitants greet them with surprise, when Naomi tells of her sorrow. Ruth soon goes to the barley fields to glean. Boaz, a man of wealth and power, finds her in his fields gleaning, and becomes enamored of her. At night-fall she falls asleep among the sheaves, and Boaz sings to her a Slumber Song. The next day an Israelitish Woman prophesies better things for her, and she waits to see the result. According to the Oriental custom, the property is redeemed, and soon after Boaz and Ruth are married. Boaz celebrates by "making merry," and the Scene closes with praise to God for His mercies.

PERSONATIONS.

NAOMI. (Soprano.)
RUTH. (Contralto.)
BOAZ. (Basso.)
FIRST REAPER. (Tenor.)
ORPAH. (Soprano.)
ISRAELITISH WOMAN. (Mezzo Soprano)
JEWISH MAIDEN. (Mezzo Soprano.)
MESSENGER. (Baritone.)
ASSISTANT REAPER. (Basso.)
SEMI-CHORUS OF REAPERS
SEMI-CHORUS OF BINDERS.
SEMI-CHORUS OF GLEANERS.
FULL CHORUS OF ISRAELITES.

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DIRECTIONS.

The following suggestions for the dramatic performance of the Cantata, will be of assistance in placing the work upon the stage.

It will be readily perceived upon examination, that the dramatic representation covers four scenes, viz.: Bethlehem-Judah, (time of famine,) Moab, Bethlehem-Judah, (plenty restored,) and a Harvest Scene.

The stage appointments must be in accordance with the circumstances of the scene represented. Scene 1st—Famine. Scene 2d—Pastoral scene in Moab. Scene 3d—Bethlehem in time of plenty. Scene 4th and 5th—Harvest Scene. Scene 6th—Interior of the house of Boaz.

The costumes should be Oriental in style; those of the gents and ladies being somewhat similar in style, viz:—loose flowing robes, thrown on gracefully in heavy folds and falling loosely over the shoulders. The ladies should wear long, white veils, falling behind or at the side, drawn tightly across the forehead. The gentlemen should wear high colored *Turkish turbans*. Let the costumes be of brilliant coloring, viz: purple, orange, scarlet, white, &c. as the stage effect is thereby much improved. The costumes of the soloists may be similar to the above, but as much more elaborate as convenient.

Scene First.

Let the Chorus of Israelites wear some sombre garment of mourning (perhaps black) over the brilliant costume, for the first scene, as the colored costumes are not to appear till the third scene.

In "Help Thou Jehovah," the Chorus are standing in groups with faces upturned—messenger enters from the left, and at the words, "Lord in Thy mercy hear," the Chorus fall upon their knees, except one or two in the rear, who remain standing, with up-lifted hands clasped, as if in agonizing supplication. At the entrance of the Jewish Maiden from the right, the Chorus rise and the scene closes with "God is our Refuge."

Scene Second.

This should be a pastoral scene, but if not convenient, a quiet home scene. Naomi is clad in a mourning costume of black, with long white veil,—Ruth and Orpah are in similar costumes, as it will be remembered, the three are in widowhood. Let the three be grouped in centre of stage, as follows:—Naomi seated; Orpah at Naomi's left on a low seat, with face turned up to Naomi; Ruth standing in the rear.

This entire scene should be characterized at times by the most passionate abandon, at others by the most perfect Christian faith. At the close of the Trio "Be thou Lord," the group stand and Naomi sings, "Go return." Let Orpah sing with the greatest tenderness, "When deepest shadows," and hesitate slightly before the last "*farewell*," when she leaves the scene. Let the scene be tender and passionate between Ruth and Naomi, and at its close, Ruth throws her arms about her mother and falls upon her neck, standing in tableau till the curtain falls.

Scene Third.

Full Chorus, in brilliant costumes. Messenger enters from the left followed by Naomi, who enters with head bowed and measured step. Ruth enters and leaves again at the words, "Go, my daughter, go."

Scene Fourth—(*Harvest Scene.*)

This is easily arranged, if the directions are carefully followed. To form the front of the scene, fasten barley straw, to the thickness of an inch or two, between two long narrow cleats, reaching the entire width of the stage. The straw should be about eighteen inches in height, in order not to conceal the performers. This at a distance gives the effect of a barley field, and by being in readiness, will be easily placed in position when needed. Bind

several sheaves of barley and lay them flat upon the stage (concealed.) Also for the reapers, place handfuls of straw across the stage, and with such a background as convenient, the scene opens. First reaper enters with sickle in hand, and sings, "Hail Glorious Light." The semi-chorus of Reapers, with sickles, enter as they sing from the right, in double file, crossing the stage once. They should keep the most strict time with the music, making three motions with the sickle to the left, on the syllables, "For," "Ward" and "Reap," returning to right on the word "strong."—So on in each line, except the short one, when three motions to the left are all that are required. They should be in stooping posture, and gather with the left hand the handfuls of barley, throwing them over the right shoulder at the end of each line. The Binders now follow them in short measured step, stooping, and, as if binding, stand the sheaves upright on the words "Fallen," "Early," "Stately," "be," &c. This should be done freely and easily, avoiding stiffness of posture. The Gleaners followed by Ruth, in brilliant costume, according to the narrative, now enter from same side as Reapers and Binders, stooping at uneven intervals and gathering stray spears of barley in their veils, which they hold in their left hands. In the United Chorus, let the Reapers enter from the *right* of stage in *front*. The Binders from *right* of stage in *rear*. The Gleaners from *left*, passing between Reapers and Binders. At the close of the United Chorus, Boaz enters, in distinguishing costume, singing "The Lord be with you." Ruth humbles herself before Boaz. If desirable, the Chorus may be seated during the interview between Ruth and Boaz. At the words "with zest," by assistant Reaper, the Chorus rise and leave the stage, preparing for the United Chorus again. Ruth is now left alone upon the stage, singing her Gleaning Song. At the repetition of "Shadows fall o'er me," she reclines, leaning against a sheaf of barley, and the lights are lowered, in imitation of night. Boaz enters in the rear and sings to her his Slumber song. Let the tableau of the "Angels' Charge," be introduced here—while the concealed Trio and Chorus sing, "For he shall give his angels charge over thee." The tableau is described below. Nothing of importance need be noticed in the *Fifth Scene*, except that at the words "Bring the veil," Ruth holds the veil, while Boaz gives her the barley.

Scene Sixth.

This Scene is the climax, and is represented at the house of Boaz. The drinking scene is in illustration of the "Making Merry," mentioned in the narrative, and is entirely optional, though it gives life to the work and revives interest. If used, it should be arranged much after the style of a King's banquet, and be made jovial, though not overdone. In the Finale Chorus, the soloists should form a line in front of stage, Ruth and Boaz in centre. In the trio of this chorus a timbrel accompaniment is effective, and should be taken by one or two of the young maidens.

Tableaux.

Three Tableaux may be introduced with good effect, viz:—"The Angels' Charge," after "Slumber Song." "Buying the Inheritance," at close of Fifth Scene, and an "Oriental Wedding," after the "Drinking Song." In "The Angels' Charge," let five young ladies, dressed in white as Angels, with wings, hover over the slumbering Ruth, while the concealed chorus sing, "For He shall give." In "Buying the Inheritance," the centre figure is Boaz, who, according to the Oriental custom, "plucks off his shoe," holding it forward as a voucher for the redeemed property. The old sages stand around in groups, arguing upon the matter.

The Oriental Wedding will be most simply arranged with Ruth, the bride and Boaz as centre figures. The Scene may be a "Festival Banquet."

RUTH, THE MOABITESS.

SCENE FIRST.

CHORUS. "HELP THOU JEHOVAH."

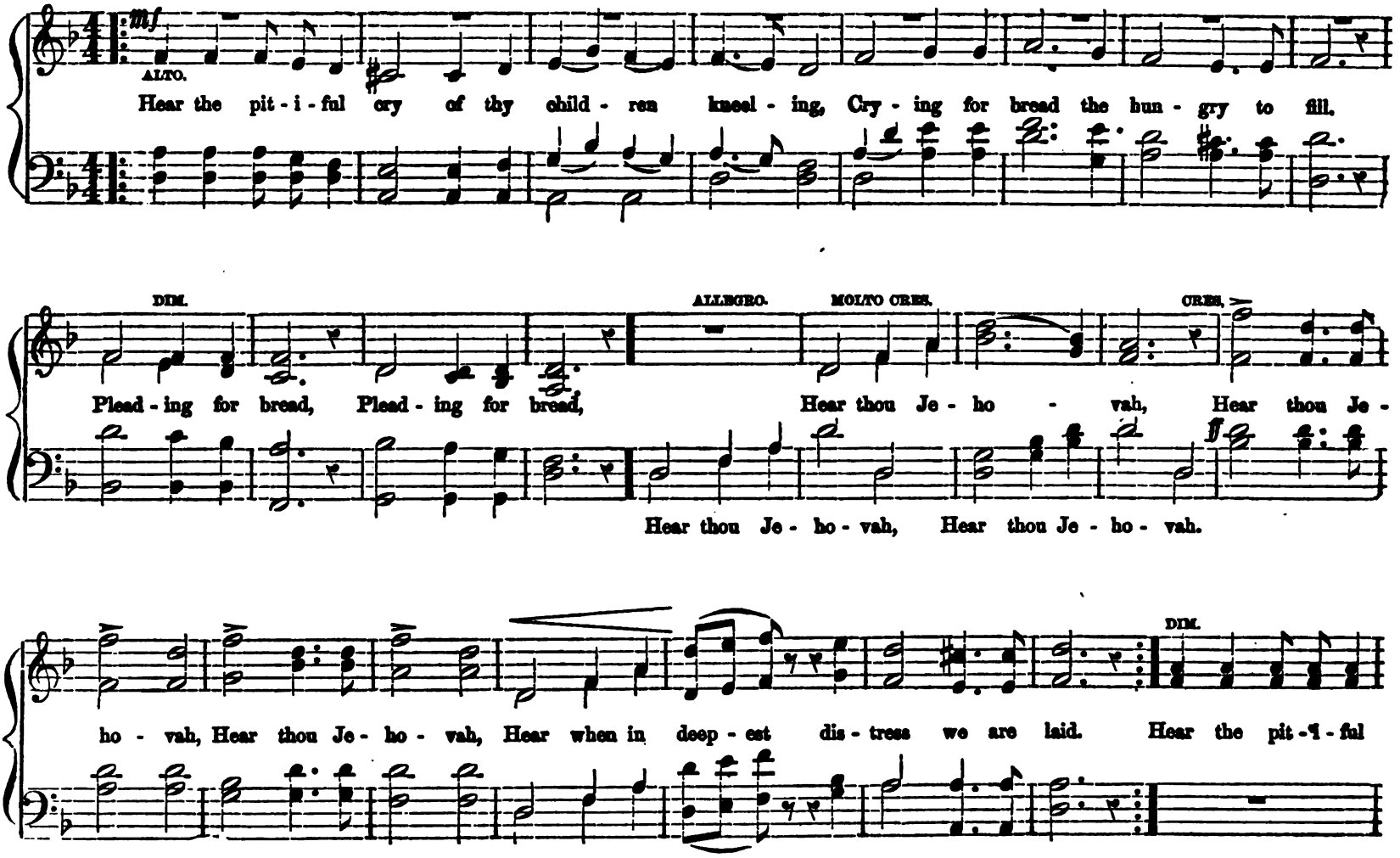
Time of Famine in Bethlehem, Judea.

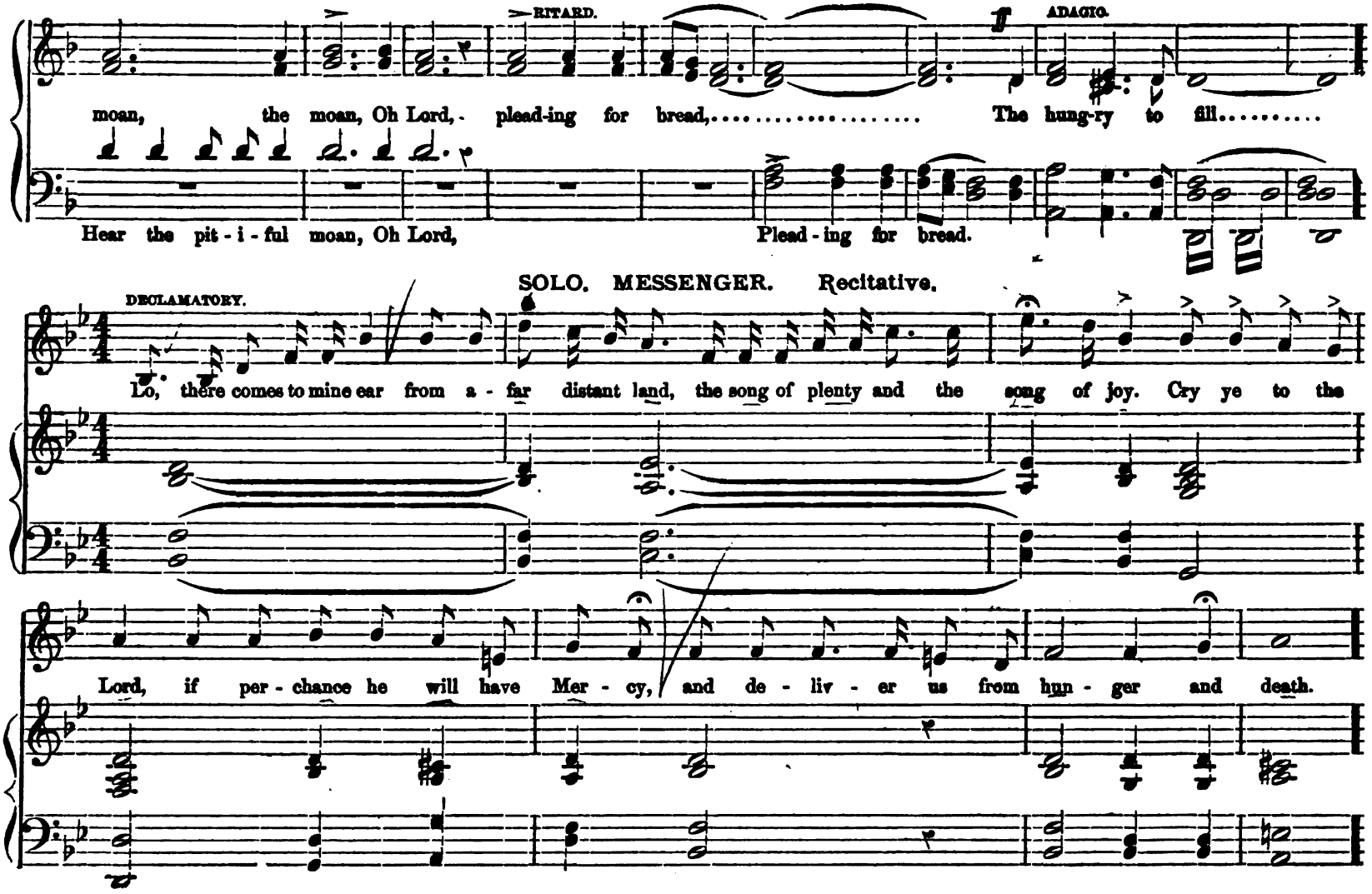
UNISON. ALLEGRO MODERATO.

Help, thou Je - ho - vah, when per - il surrounds us, Help when in deep - est dis - tress we are laid, Help when in deep - est dis - tress we are laid, And the parch-ed earth no fruit - age shall yield, And the corn, and wine dread fam - ine devours, Help, thou Je - ho-vah, when per - il surrounds us, Help when in deep - est dis-tress we are laid.

and the earth no fruit - age shall yield.

corn and wine dread fam-ine devours,


mf
ALTO.
Hear the pit - i - ful cry of thy child - ren kneel - ing, Cry - ing for bread the hun - gry to fill.
DIM.
Plead - ing for bread, Plead - ing for bread,
ALLEGRO.
MOLTO CRES.
Hear thou Je - ho - vah, Hear thou Je -
CRES.
Hear thou Je - ho - vah, Hear thou Je - ho - vah.
ho - vah, Hear thou Je - ho - vah, Hear when in deep - est dis - tress we are laid.
DIM.
Hear the pit - ¶ - ful


RITARD.
ADAGIO.
moan, the moan, Oh Lord, plead-ing for bread, The hung-ry to fill
Hear the pit - i - ful moan, Oh Lord, Plead - ing for bread.
SOLO. MESSENGER. Recitative.
DECLAMATORY.
Lo, there comes to mine ear from a - far distant land, the song of plenty and the song of joy. Cry ye to the
Lord, if per - chance he will have Mer - cy, and de - liv - er us from hun - ger and death.

CHORALE. "LORD, IN THY MERCY HEAR." (Kneeling.)

SUPPLICATORY.

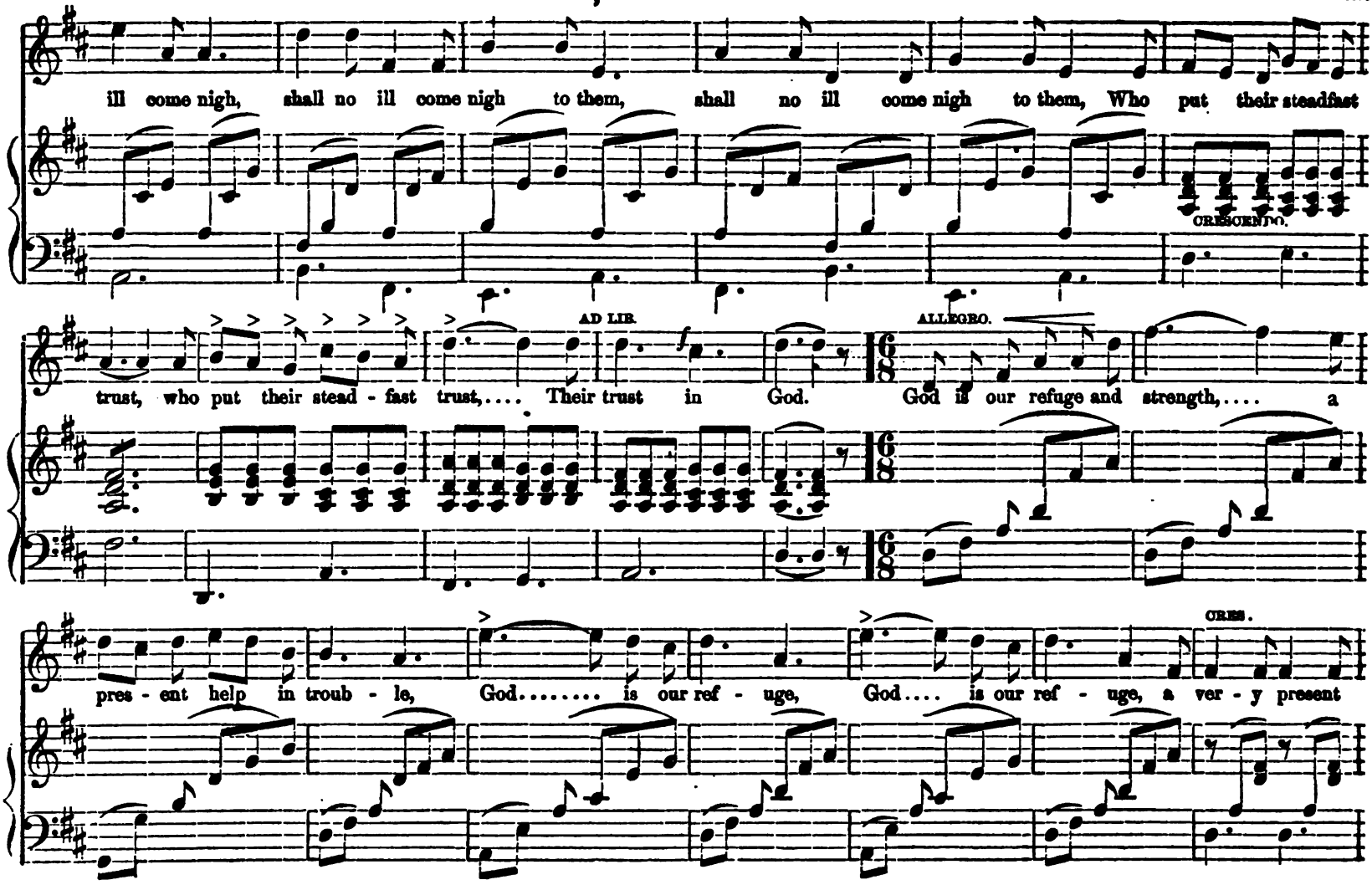
ORGAN.

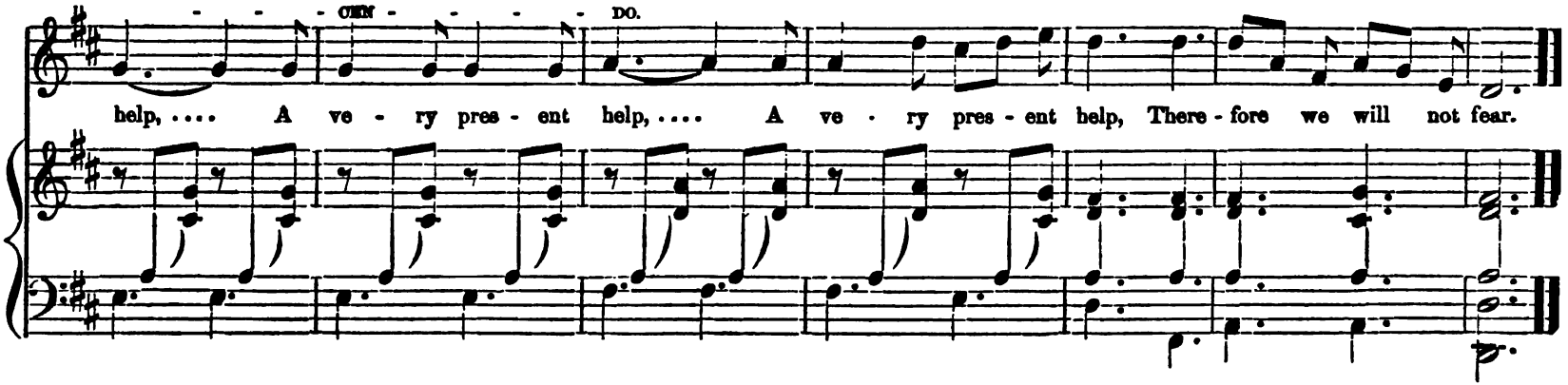
Lord, in thy mer - cy hear, Hear when we cry to thee, Send thou an an - swer, Oh Lord.

To our ear - nest plead - ing, Save, or we per - ish from fam - ine, Oh Lord. A - men.

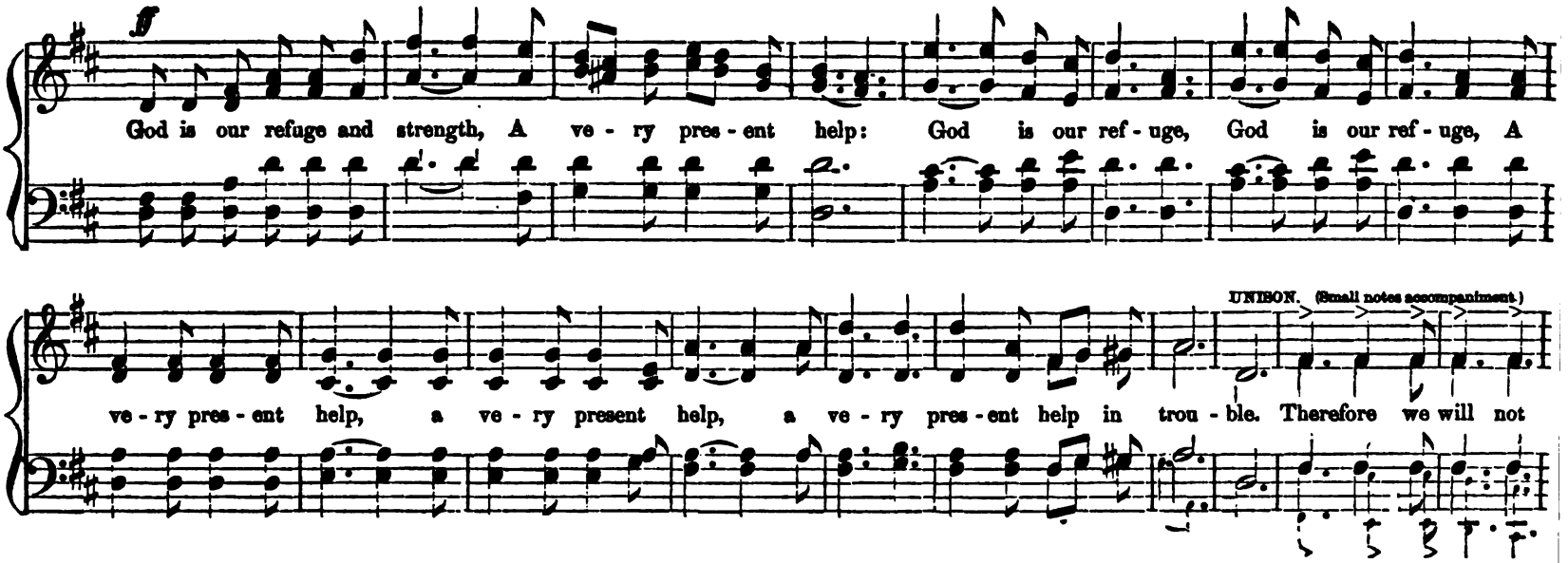
SOLO. JEWISH MAIDEN.

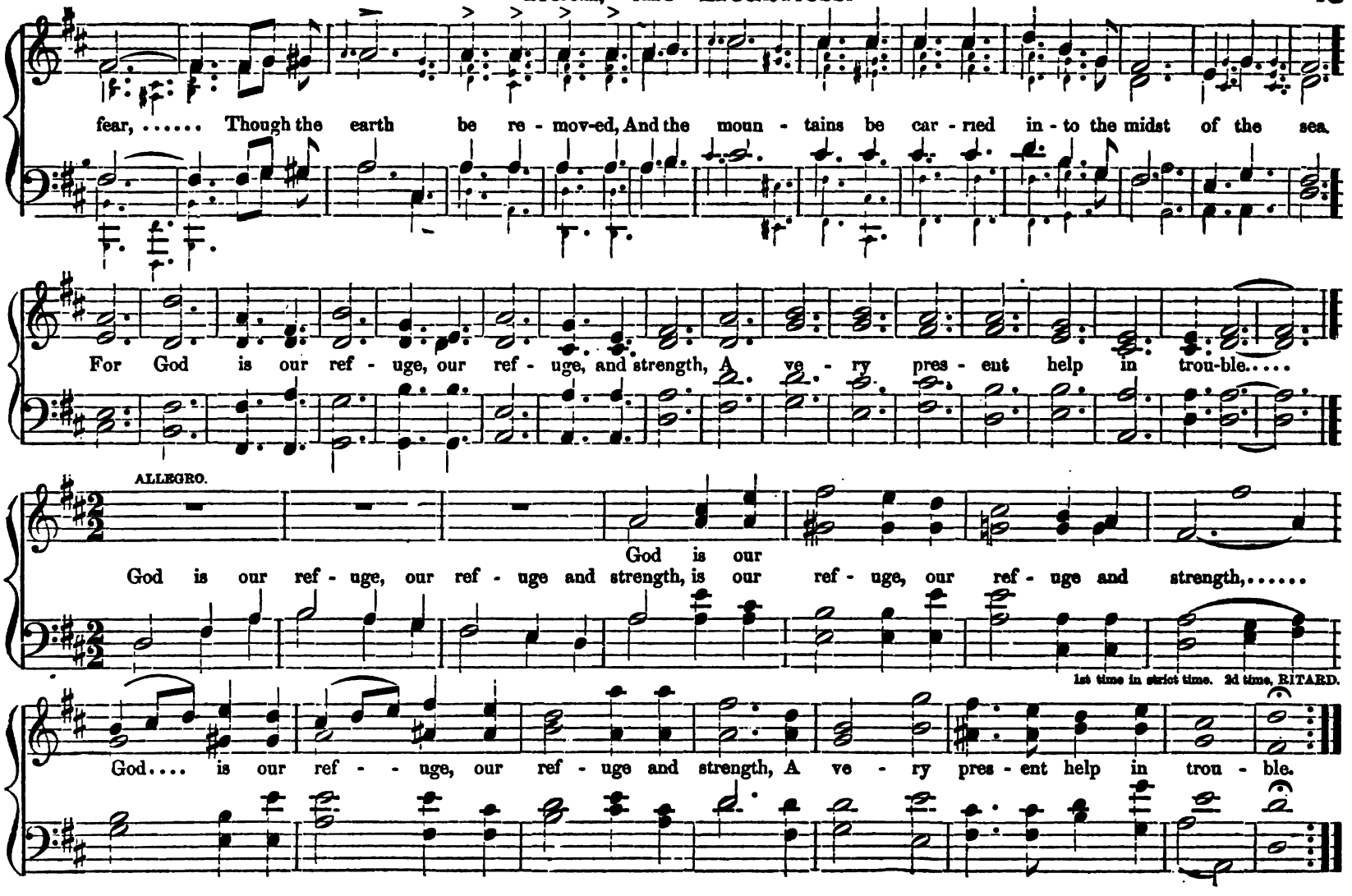
The Lord hath fed E - li - jah from the mouth of the Rav - ens, And there shall no ill come nigh, and there shall no


ill come nigh, shall no ill come nigh to them, shall no ill come nigh to them, Who put their steadfast
CRESCENDO.
trust, who put their stead - fast trust,.... Their trust in God.
AD LIB.
ALLEGRO.
God is our refuge and strength,.... a
pres - ent help in troub - le, God..... is our ref - uge, God.... is our ref - uge, a ver - y present
CRES.



CHORUS. "GOD IS OUR REFUGE."

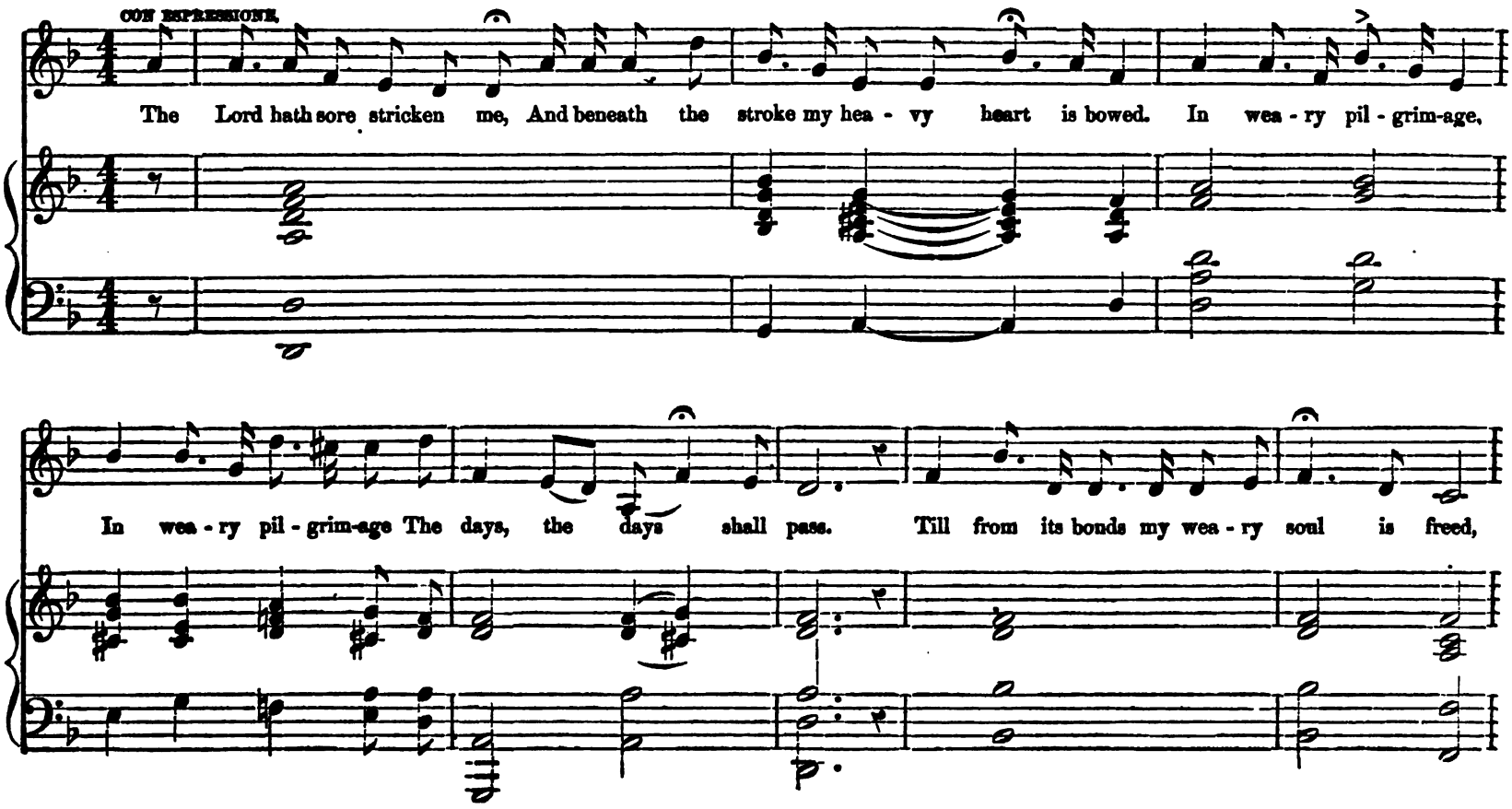


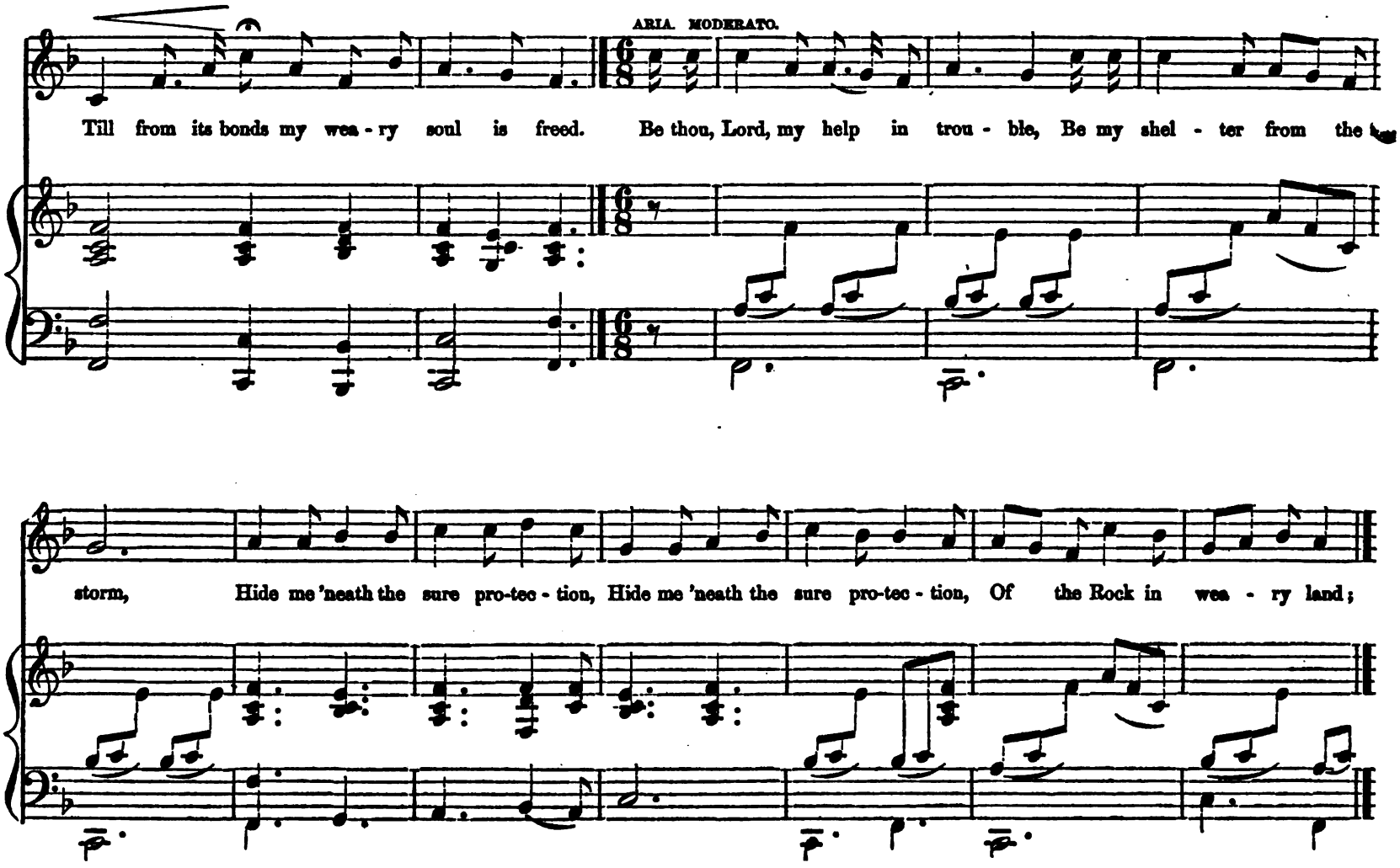

fear, ... Though the earth be re - mov-ed, And the moun - tains be car - ried in - to the midst of the sea.
For God is our ref - uge, our ref - uge, and strength, A ve - ry pres - ent help in trou-ble.....
ALLEGRO.
God is our
God is our ref - uge, our ref - uge and strength, is our ref - uge, our ref - uge and strength,.....
1st time in strict time. 2d time, RITARD.
God.... is our ref - - uge, our ref - uge and strength, A ve - ry pres - ent help in trou - ble.

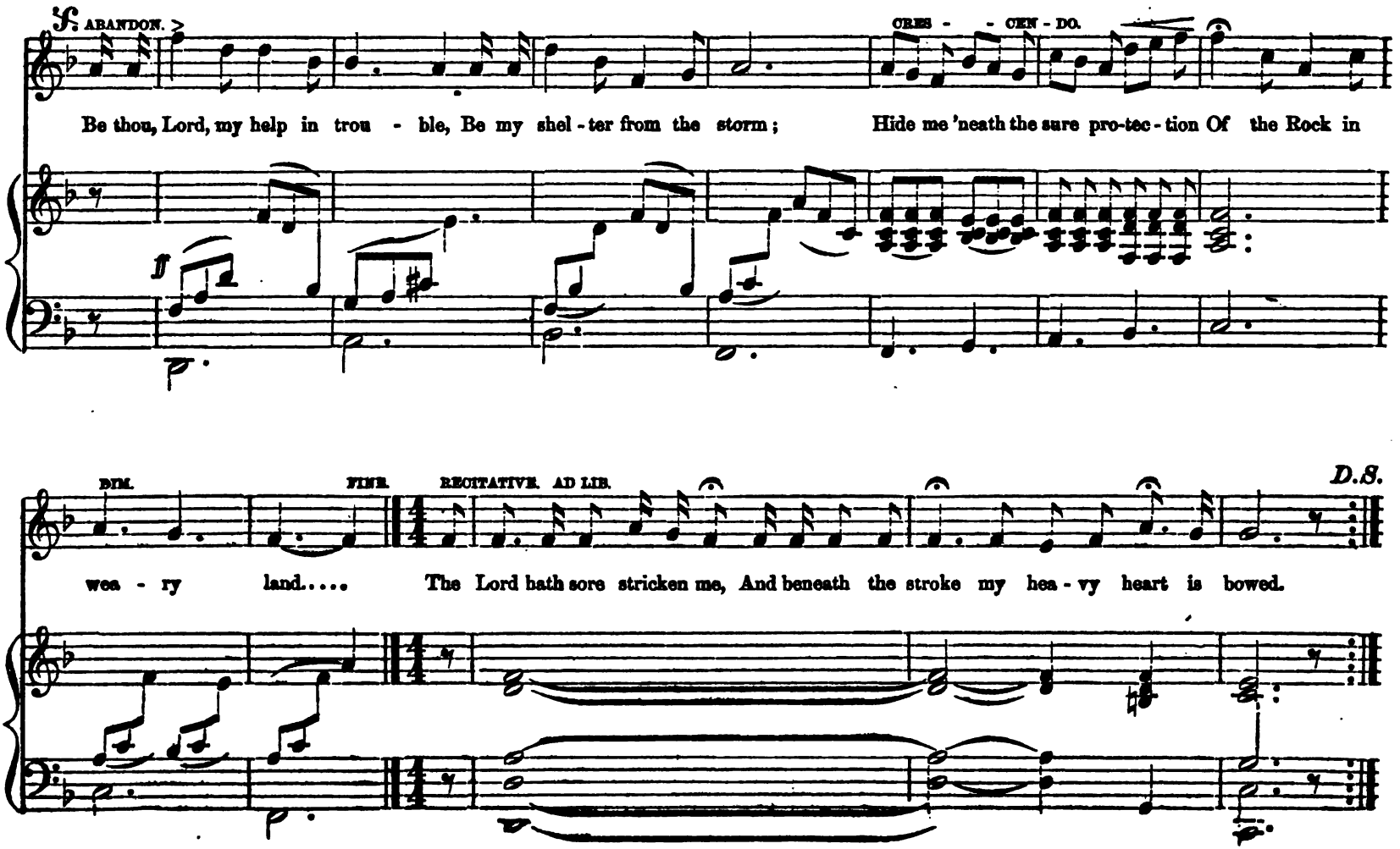
SCENE SECOND.

RECITATIVE AND AIR. NAOMI.

Naomi, Ruth and Orpah in Moab, bemoaning their affliction.




ARIA. MODERATO.
Till from its bonds my wea - ry soul is freed. Be thou, Lord, my help in trou - ble, Be my shel - ter from the
storm, Hide me 'neath the sure pro-tec - tion, Hide me 'neath the sure pro-tec - tion, Of the Rock in wea - ry land;


ABANDON.
CRES - - CEN - DO.
Be thou, Lord, my help in trou - ble, Be my shel - ter from the storm; Hide me 'neath the sure pro-tec - tion Of the Rock in
DIM.
FINE.
RECITATIVE. AD LIB.
D.S.
wea - ry land.... The Lord hath sore stricken me, And beneath the stroke my hea - vy heart is bowed.

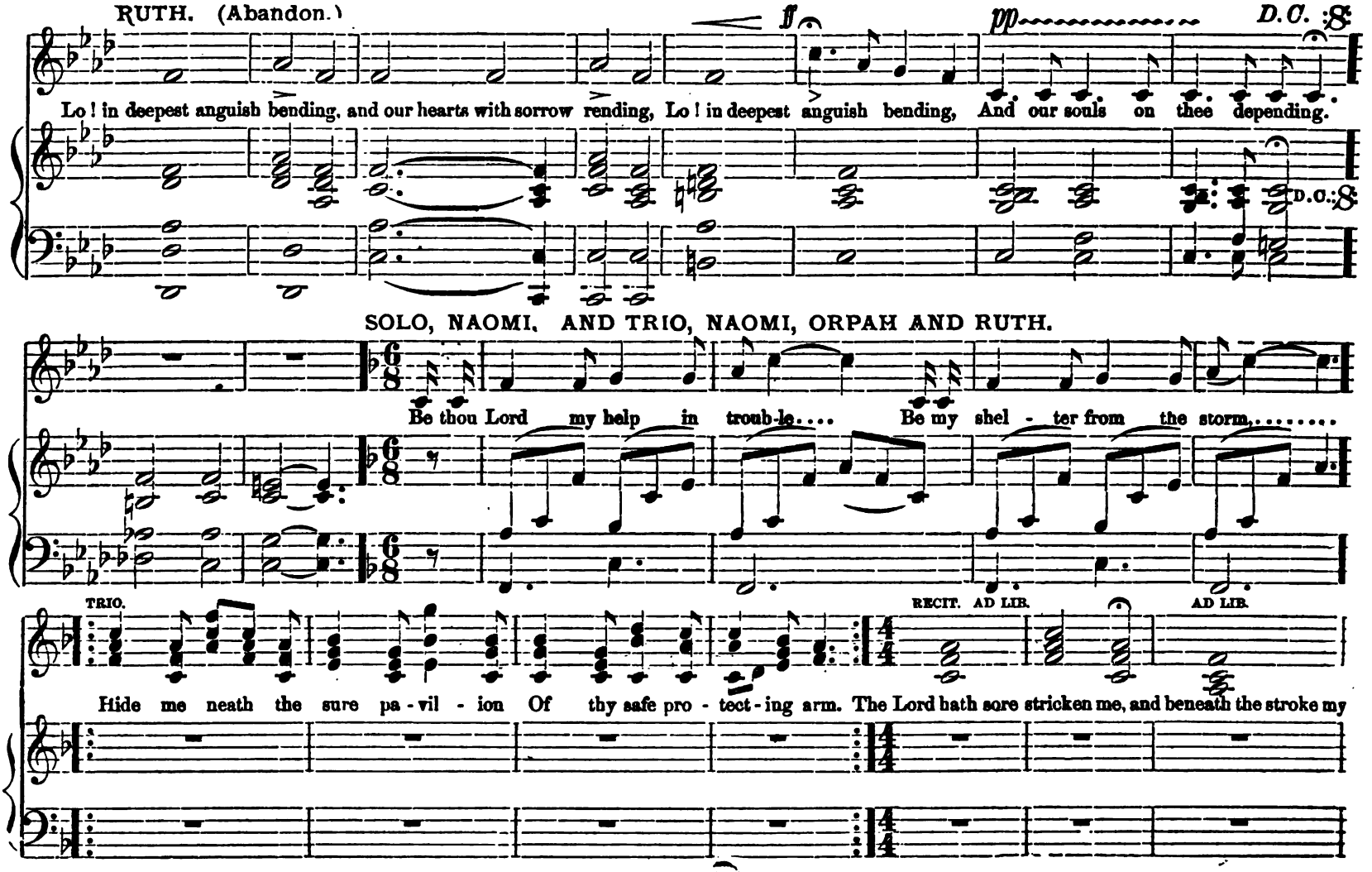
ORPAH.

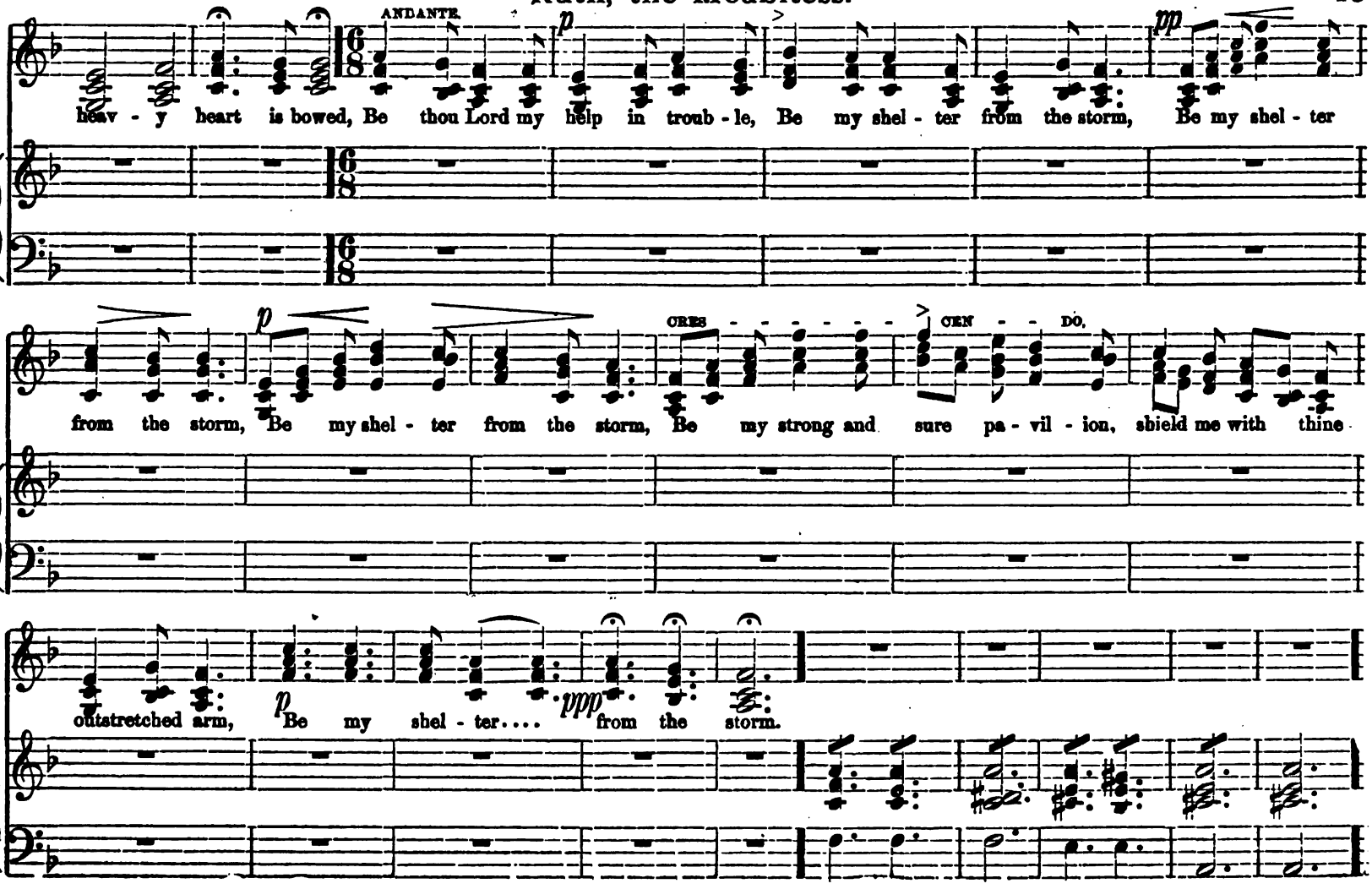
Pi - ty Lord the poor and friend-less, Heed the wid - ow's cry to thee.

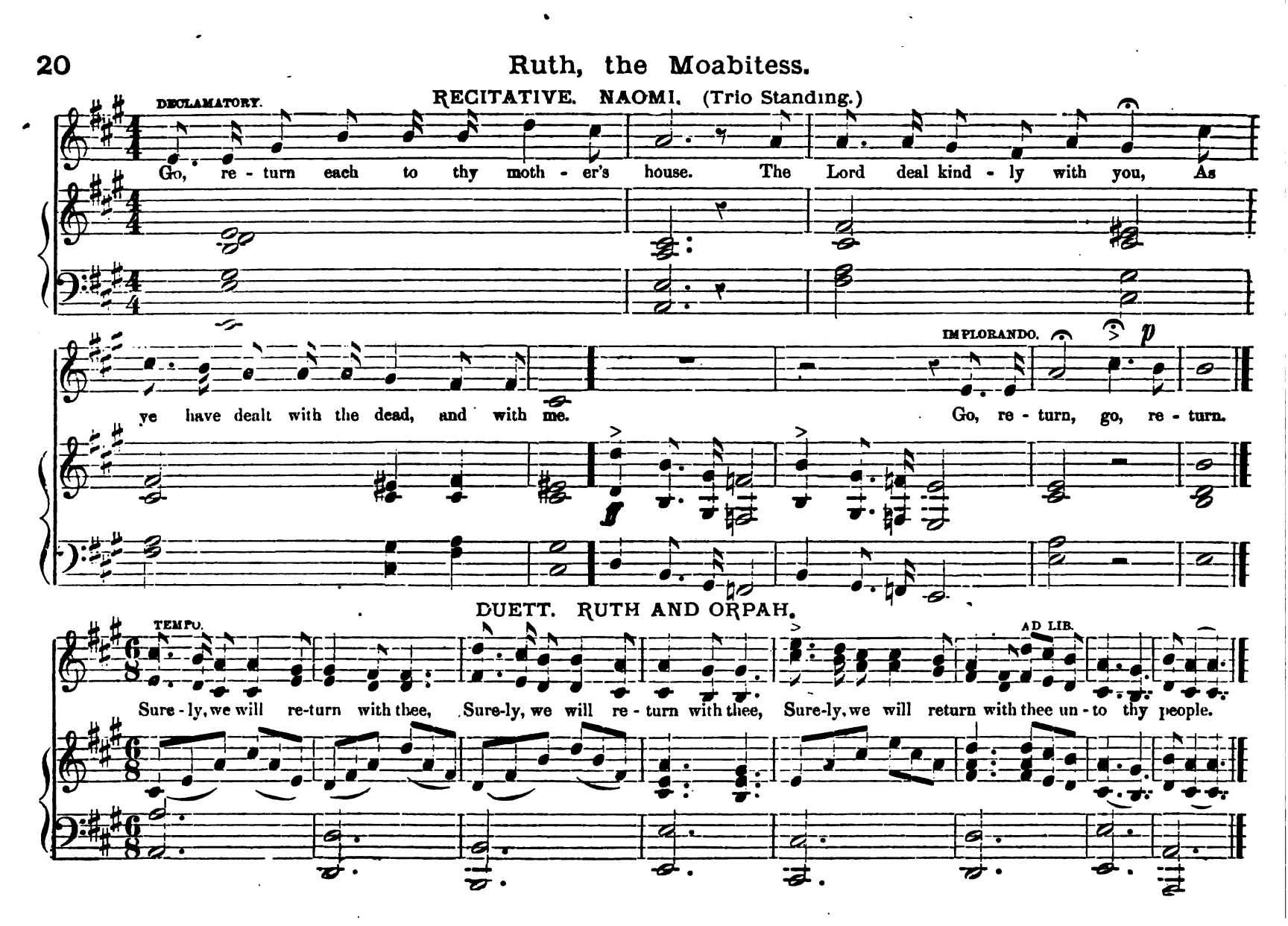
DUETT. RUTH AND ORPAH.

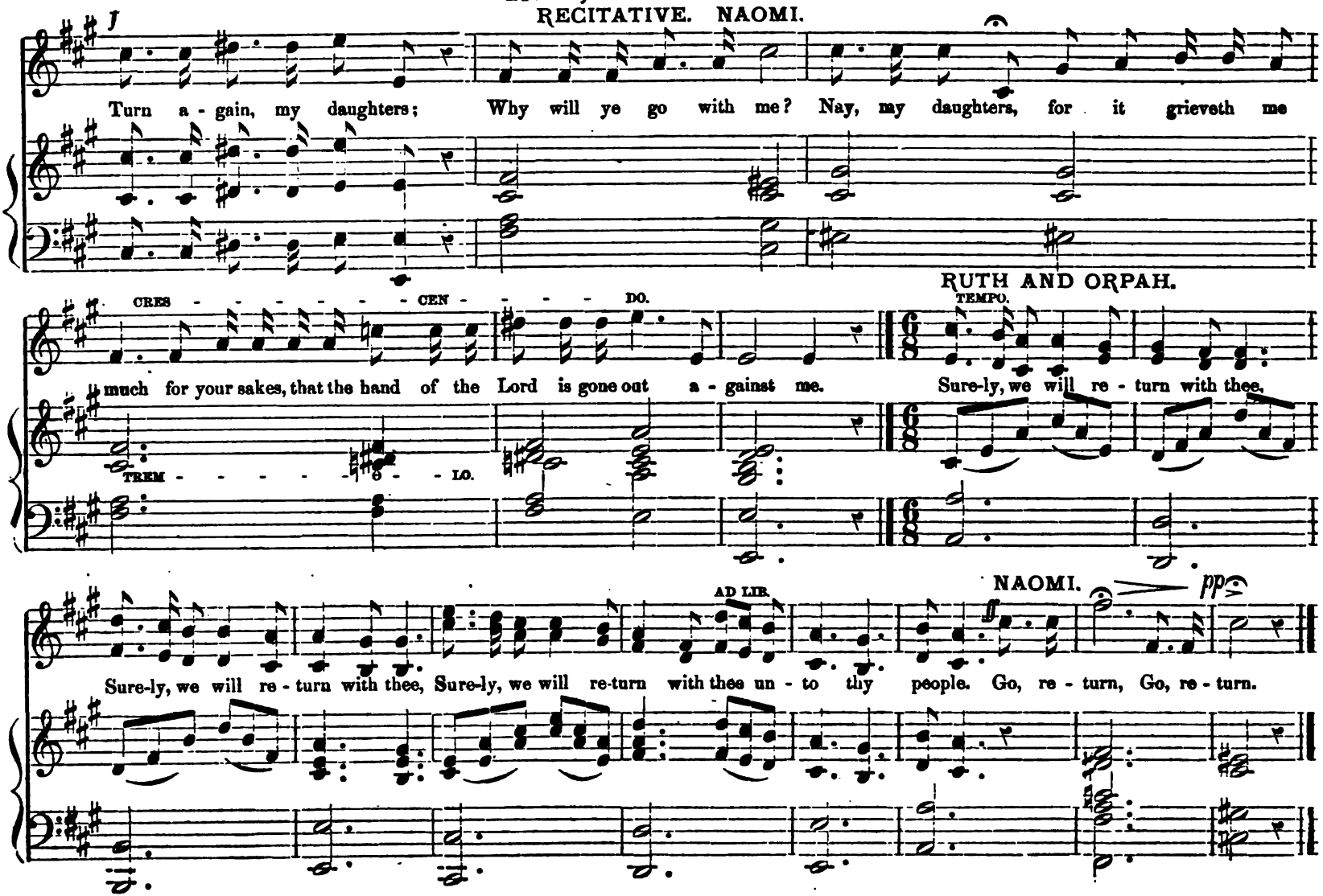
Pi - ty Lord the poor and friend - less, Heed the wid - ow's ... cry for bread.

FINE.


RUTH. (Abandon.)
ff
pp
D.C.
Lo! in deepest anguish bending, and our hearts with sorrow rending, Lo! in deepest anguish bending, And our souls on thee depending.
D.C.
SOLO, NAOMI, AND TRIO, NAOMI, ORPAH AND RUTH.
Be thou Lord my help in troub-le.... Be my shel - ter from the storm.....
TRIO.
RECIT. AD LIB.
AD LIB.
Hide me neath the sure pa - vil - ion Of thy safe pro - tect - ing arm. The Lord hath sore stricken me, and beneath the stroke my


ANDANTE.
p
pp
heav - y heart is bowed, Be thou Lord my help in troub - le, Be my shel - ter from the storm, Be my shel - ter
p
CRES - - - - - - - CEN - - DO.
from the storm, Be my shel - ter from the storm, Be my strong and sure pa - vil - ion, shield me with thine
outstretched arm, p Be my shel - ter.... ppp from the storm.


RECITATIVE. NAOMI. (Trio Standing.)
DECLAMATORY.
Go, re - turn each to thy moth - er's house. The Lord deal kind - ly with you, As
ye have dealt with the dead, and with me.
IMPLORANDO.
p
Go, re - turn, go, re - turn.
DUETT. RUTH AND ORPAH.
TEMPO.
Sure - ly, we will re-turn with thee, Sure-ly, we will re - turn with thee, Sure-ly, we will return with thee un - to thy people.
AD LIB.

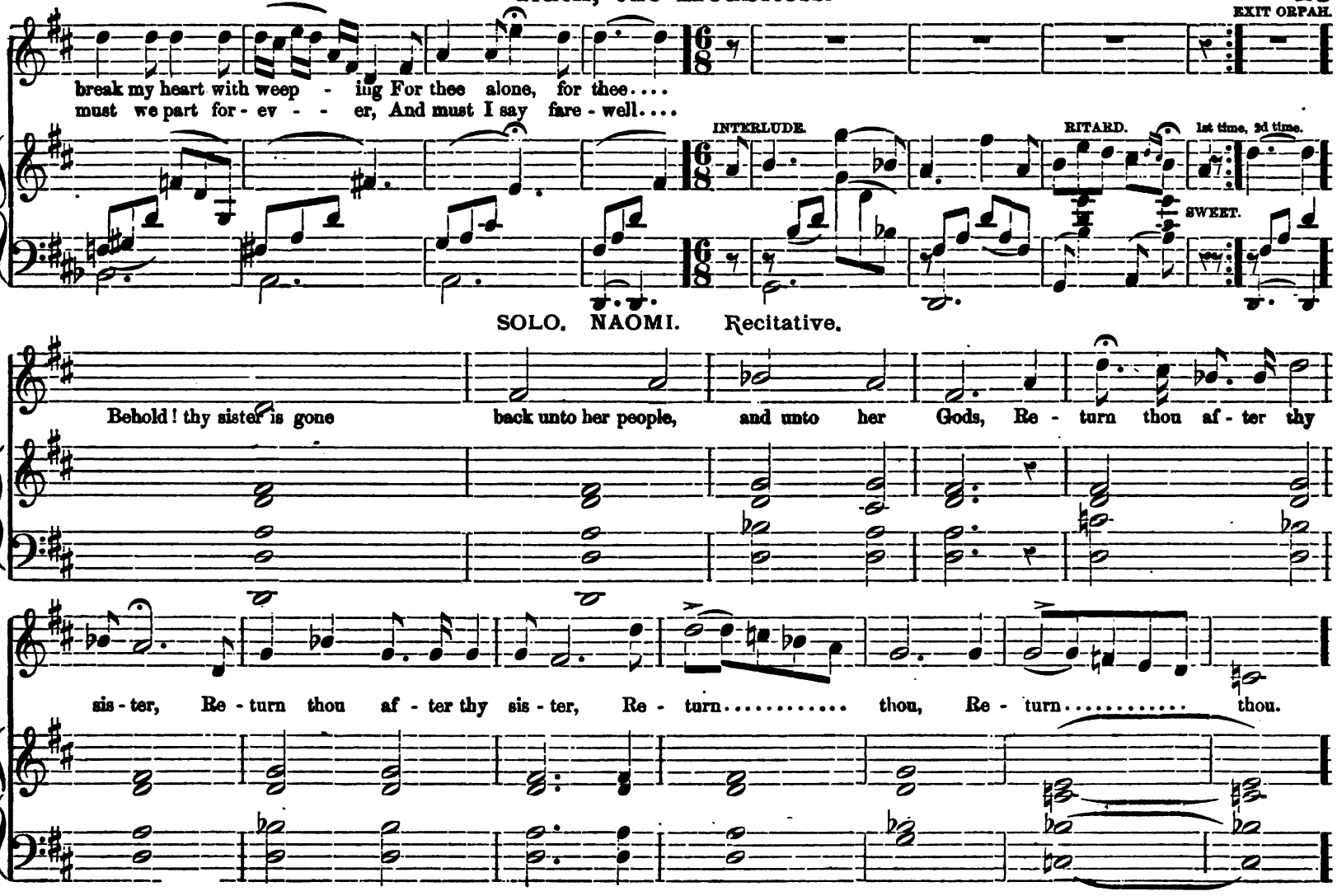

RECITATIVE. NAOMI.
Turn a - gain, my daughters; Why will ye go with me? Nay, my daughters, for it grieveth me
CRES - - - - - - - - CEN - - - - DO.
much for your sakes, that the hand of the Lord is gone out a - gainst me.
TREM - - - - - - O - LO.
RUTH AND ORPAH.
TEMPO.
Sure-ly, we will re - turn with thee,
AD LIB.
NAOMI.
pp
Sure-ly, we will re - turn with thee, Sure-ly, we will re-turn with thee un - to thy people. Go, re - turn, Go, re - turn.

SOLO. ORPAH.

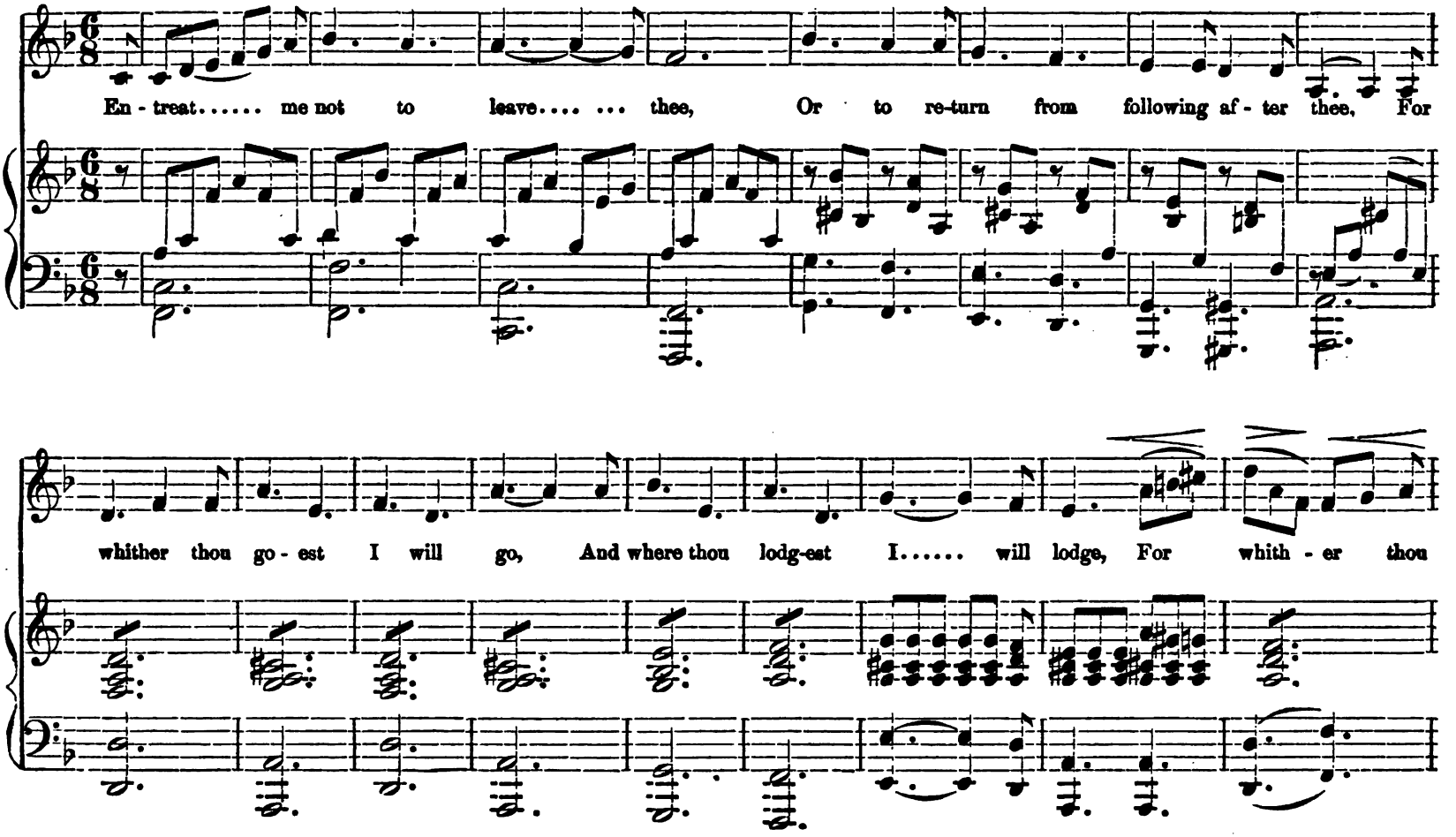
ANDANTE CON MOLTO ESPRESSIONE.

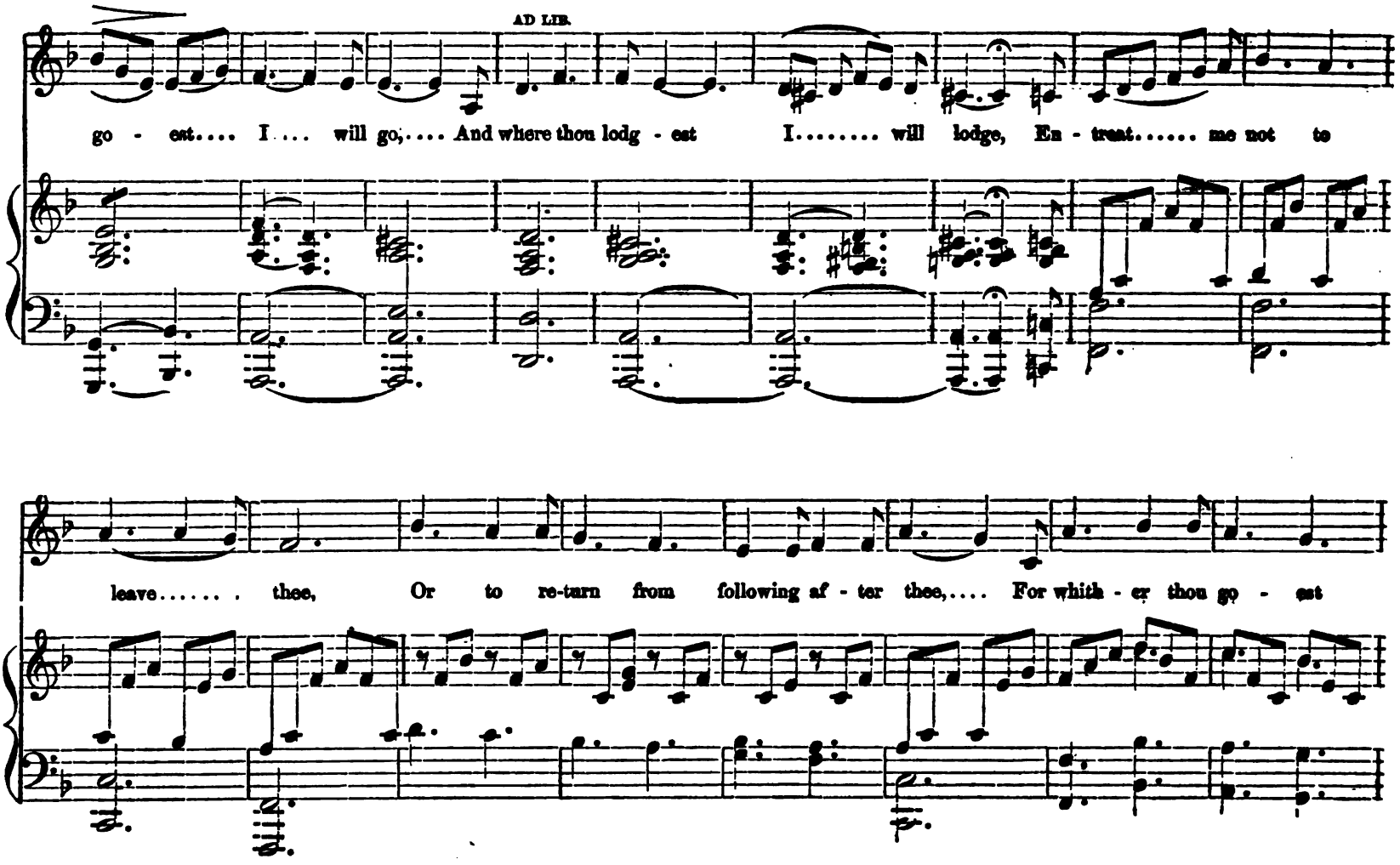
When deep-est shadows gath-er, And sorrows o'er thee roll,.... For ver - y an-guish ev - er,.... I'll rend my wea - ry
memories round me hov-er, At dawn and close of day,.... And an - gel voi - ces whis - per, ... To cheer my dark - some

soul, But must we part, my mother, And must we sever'd be, O break my heart with weeping, For thee alone, for thee,.... O
way, But grief will fill my bosom Apart from thee to dwell, O must we part for - ev - er,.... And must I say, farewell,.... O


EXIT ORPAH.
break my heart with weep - ing For thee alone, for thee....
must we part for - ev - - er, And must I say fare - well....
INTERLUDE.
RITARD.
1st time, 2d time.
SWEET.
SOLO. NAOMI. Recitative.
Behold! thy sister is gone back unto her people, and unto her Gods, Re - turn thou af - ter thy
sis - ter, Re - turn thou af - ter thy sis - ter, Re - turn..... thou, Re - turn..... thou.

SOLO. RUTH. "ENTREAT ME NOT TO LEAVE THEE."



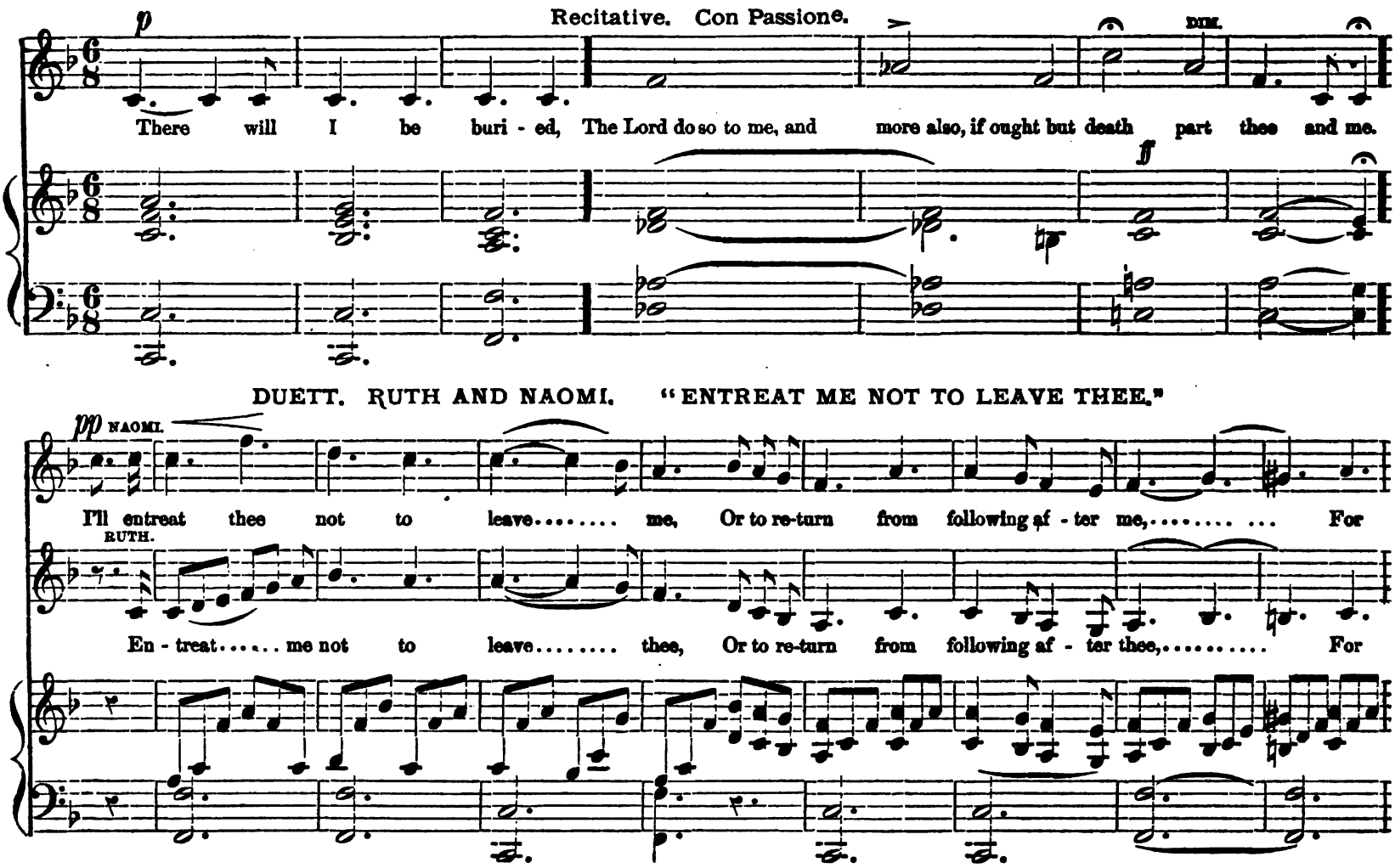

AD LIB.
go - est.... I.... will go,.... And where thou lodg - est I..... will lodge, En - treat..... me not to
leave..... thee, Or to re-turn from following af - ter thee,.... For whith - er thou go - est

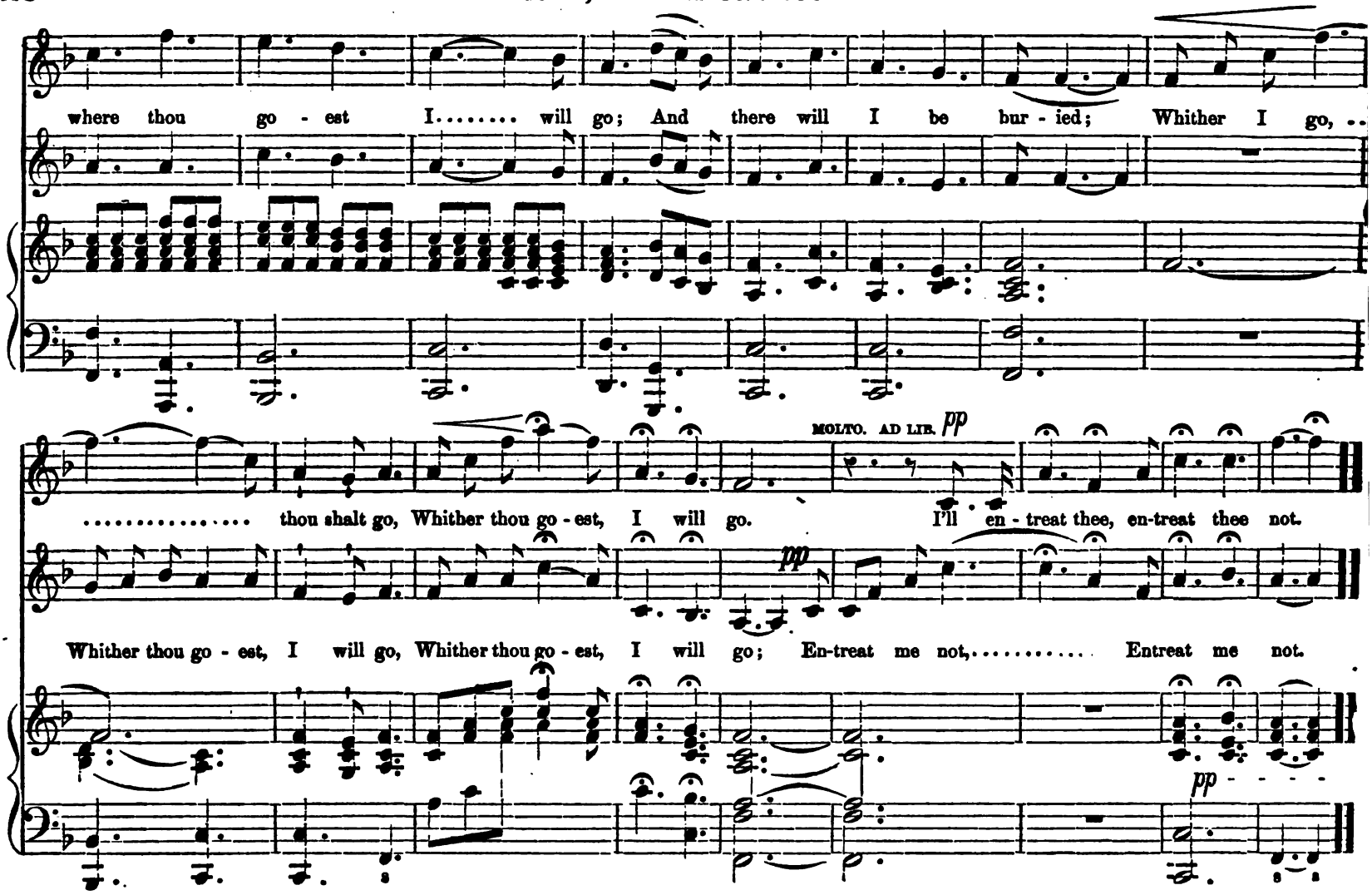
I.... will go, and where thou lodg - est I will lodge..... Thy people shall be my people, and

p

DIM.

thy God my God, Where thou di - est I..... will die, And there will I be buried.


Recitative. Con Passione.
p
dim.
There will I be buri - ed, The Lord do so to me, and more also, if ought but death part thee and me.
ff
DUETT. RUTH AND NAOMI. "ENTREAT ME NOT TO LEAVE THEE."
pp NAOMI.
I'll entreat thee not to leave..... me, Or to re-turn from following af - ter me,..... ... For
RUTH.
En - treat..... me not to leave..... thee, Or to re-turn from following af - ter thee,..... For


where thou go - est I..... will go; And there will I be bur - ied; Whither I go, ..
..... thou shalt go, Whither thou go - est, I will go.
MOLTO. AD LIB. pp
I'll en - treat thee, en-treat thee not.
pp
Whither thou go - est, I will go, Whither thou go - est, I will go; En-treat me not,..... Entreat me not.
pp

SCENE THIRD.

Bethlehem Judah. Plenty restored.

FULL CHORUS.

ff

Joy..... 'Tis plenty restored, 'Tis plenty restored, 'Tis plenty restored, 'Tis plenty restored,....

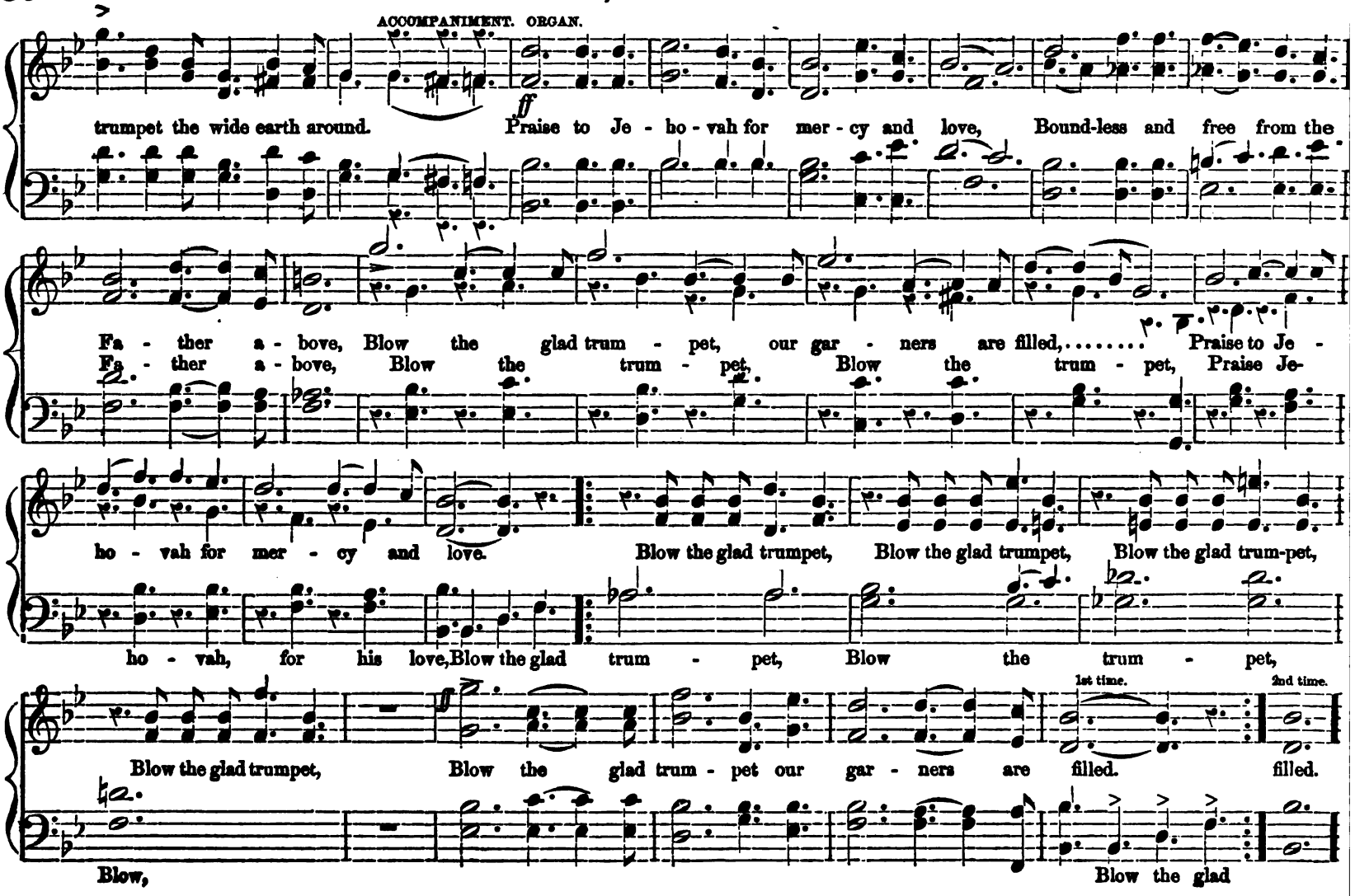
8va.

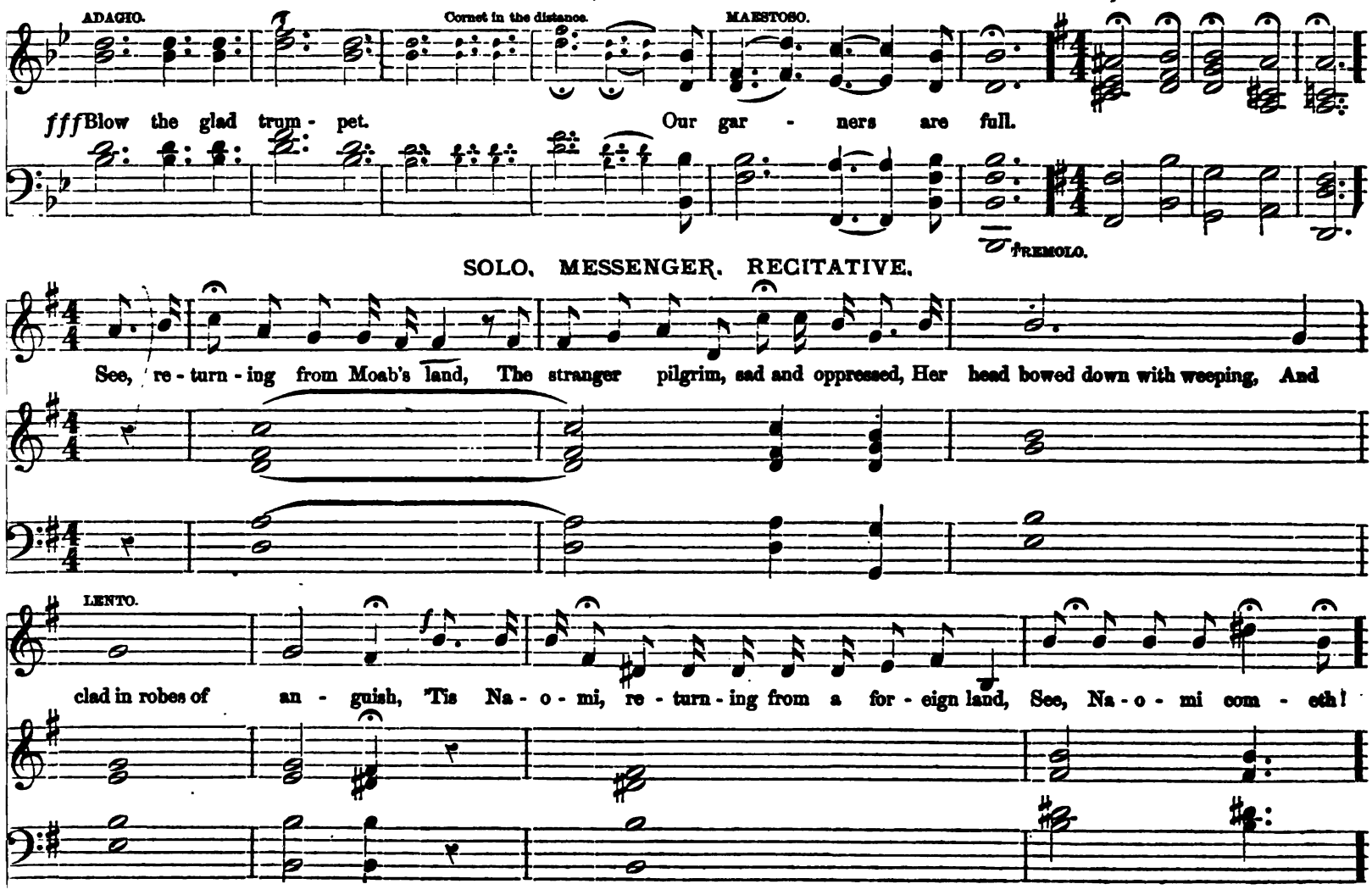
Blow the glad trumpet, our gar - ners are filled.

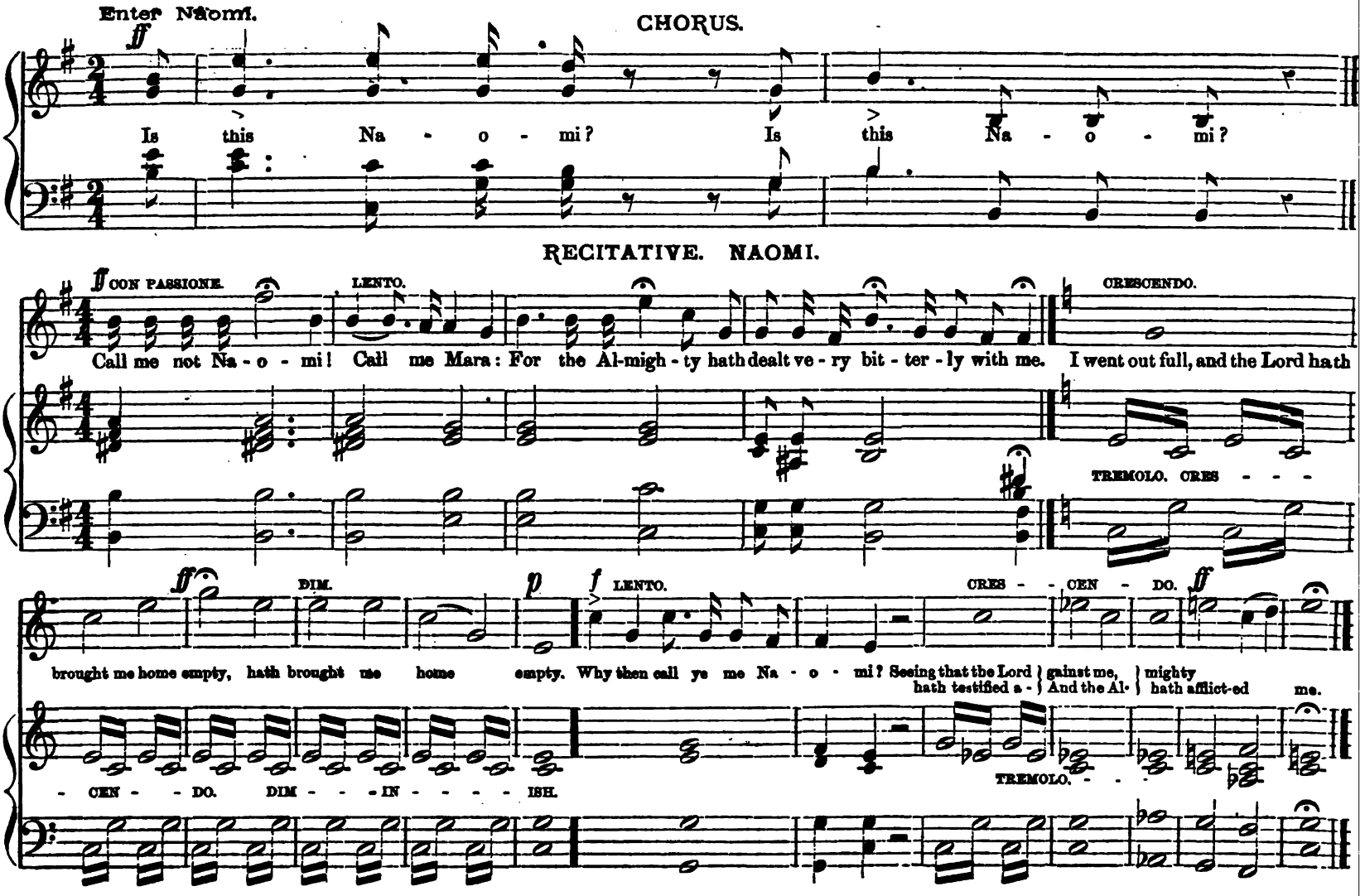
Blow the glad trumpet, our garners are

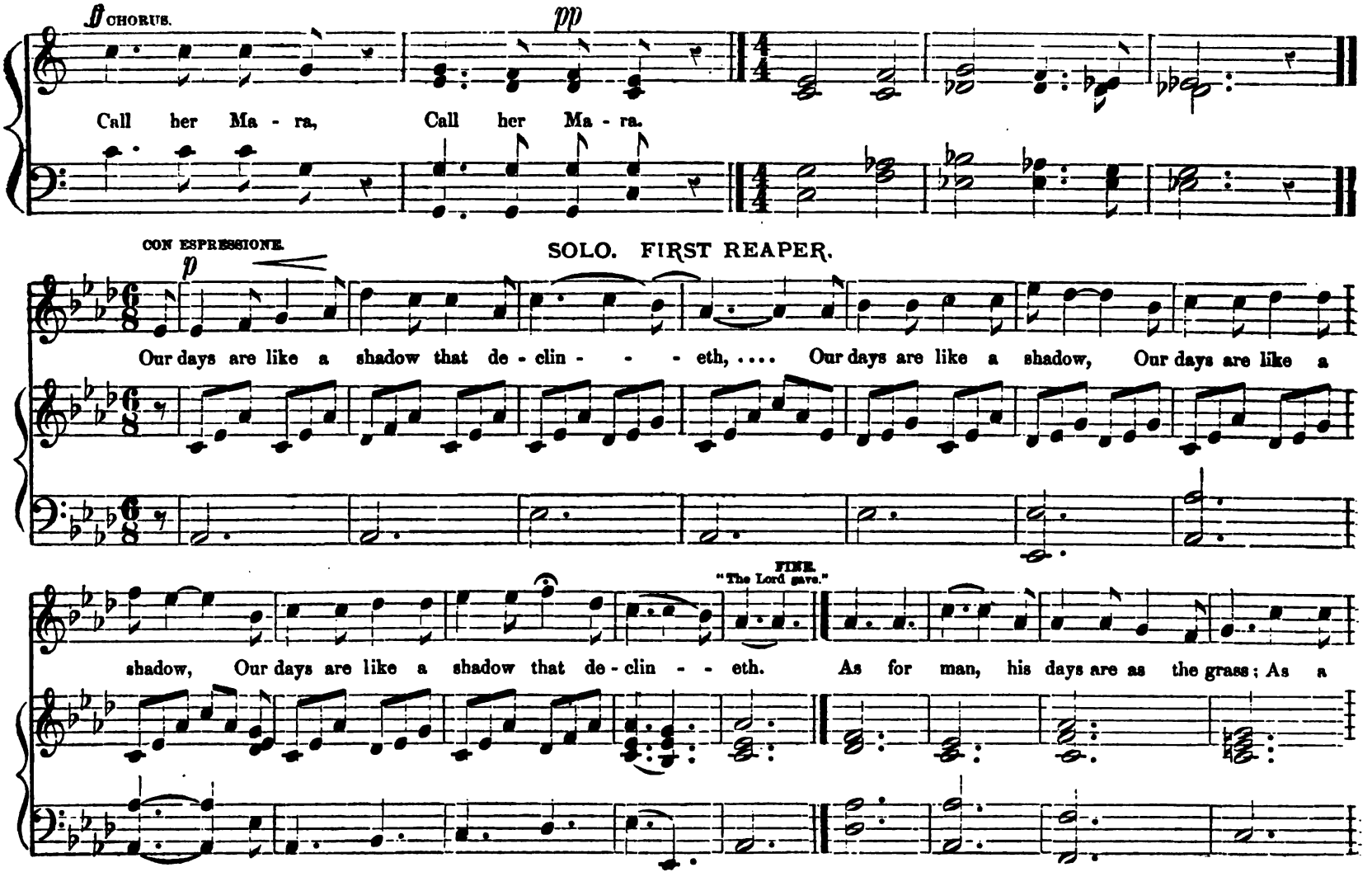
Blow the glad trumpet, Blow the glad trumpet, Blow the glad trumpet, Blow the glad trumpet, Blow the glad

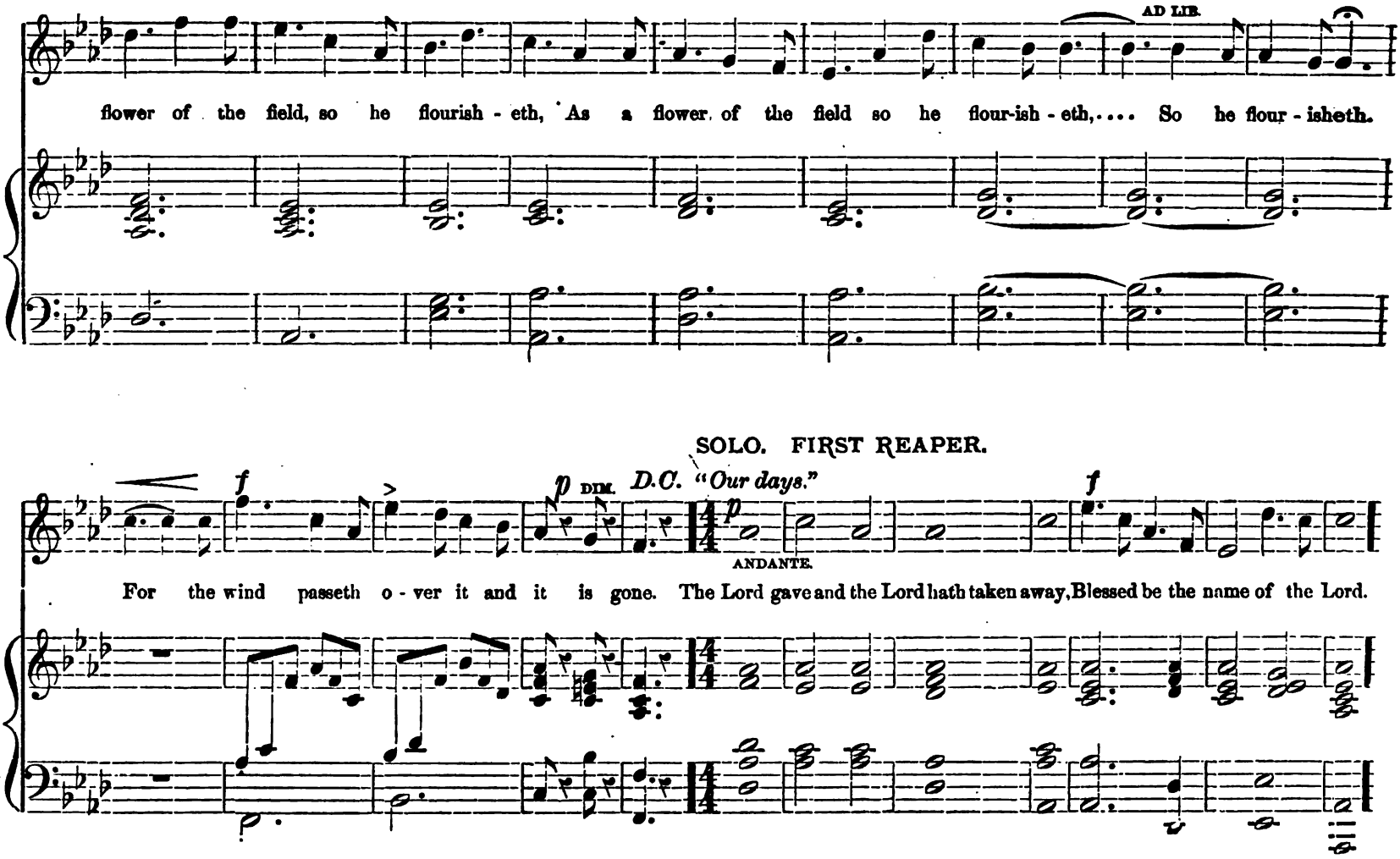
filled, Blow, Blow, Blow, Blow, Blow the trumpet, the


ACCOMPANIMENT. ORGAN.
ff
trumpet the wide earth around. Praise to Je - ho - vah for mer - cy and love, Bound-less and free from the
Fa - ther a - bove, Blow the glad trum - pet, our gar - ners are filled, ... Praise to Je -
Fa - ther a - bove, Blow the trum - pet, Blow the trum - pet, Praise Je-
ho - vah for mer - cy and love. Blow the glad trumpet, Blow the glad trumpet, Blow the glad trum-pet,
ho - vah, for his love, Blow the glad trum - pet, Blow the trum - pet,
1st time.
2nd time.
Blow the glad trumpet, Blow the glad trum - pet our gar - ners are filled. filled.
Blow, Blow the glad

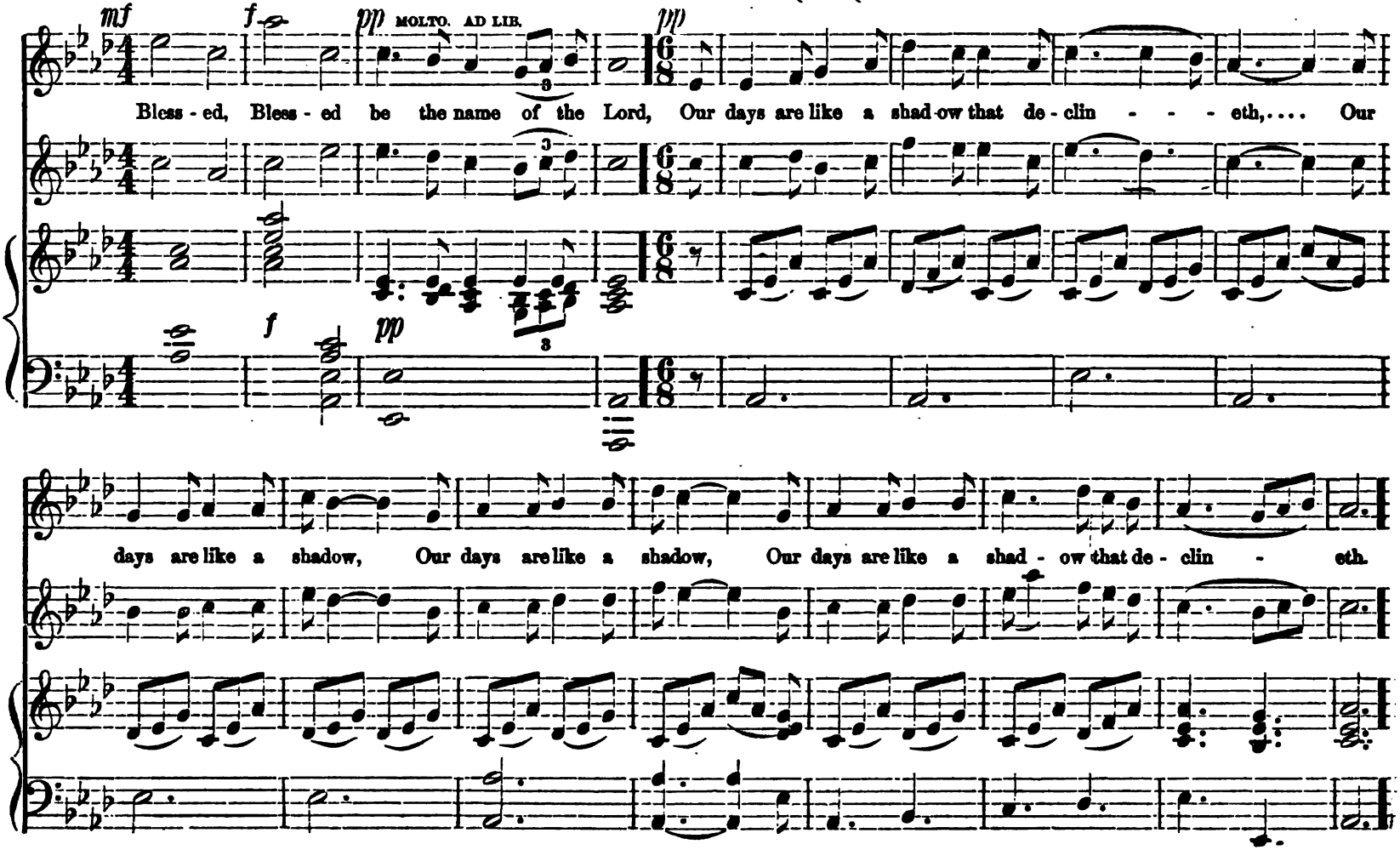

ADAGIO.
Cornet in the distance.
MAESTOSO.
fff Blow the glad trum - pet.
Our gar - ners are full.
TREMOLO.
SOLO. MESSENGER. RECITATIVE.
See, re - turn - ing from Moab's land, The stranger pilgrim, sad and oppressed, Her head bowed down with weeping, And
LENTO.
f
clad in robes of an - guish, 'Tis Na - o - mi, re - turn - ing from a for - eign land, See, Na - o - mi com - eth!

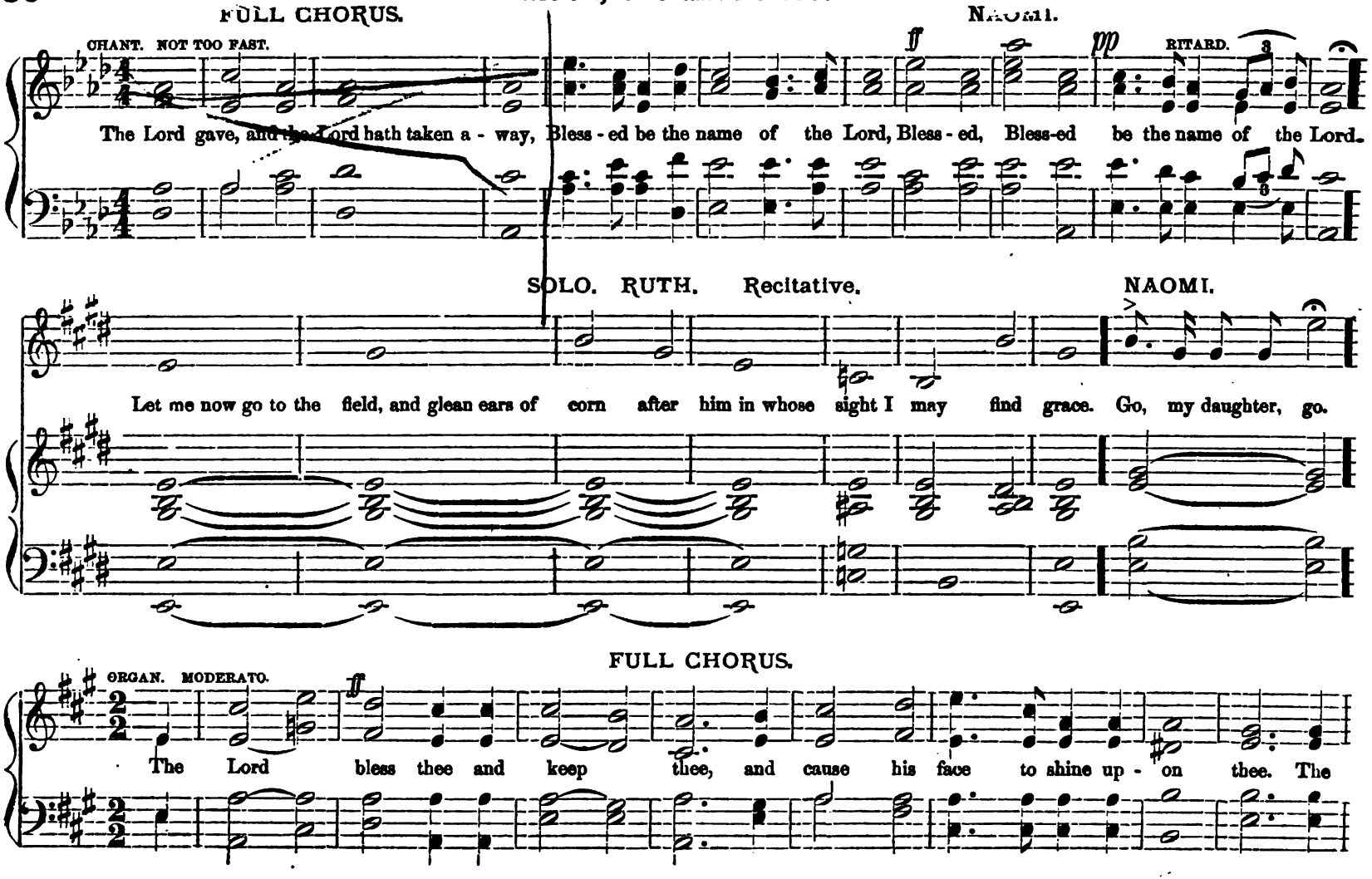

Enter Naomi.
CHORUS.
Is this Na - o - mi? Is this Na - o - mi?
RECITATIVE. NAOMI.
CON PASSIONE.
LENTO.
CRESCENDO.
Call me not Na - o - mi! Call me Mara: For the Al-migh - ty hath dealt ve - ry bit - ter - ly with me. I went out full, and the Lord hath
TREMOLO. CRES - - -
DIM.
LENTO.
CRES - - CEN - DO.
brought me home empty, hath brought me home empty. Why then call ye me Na - o - mi? Seeing that the Lord hath testified a - gainst me, And the Al- mighty hath afflict-ed me.
- CEN - - DO. DIM - - - IN - - - - - ISH.
TREMOLO.

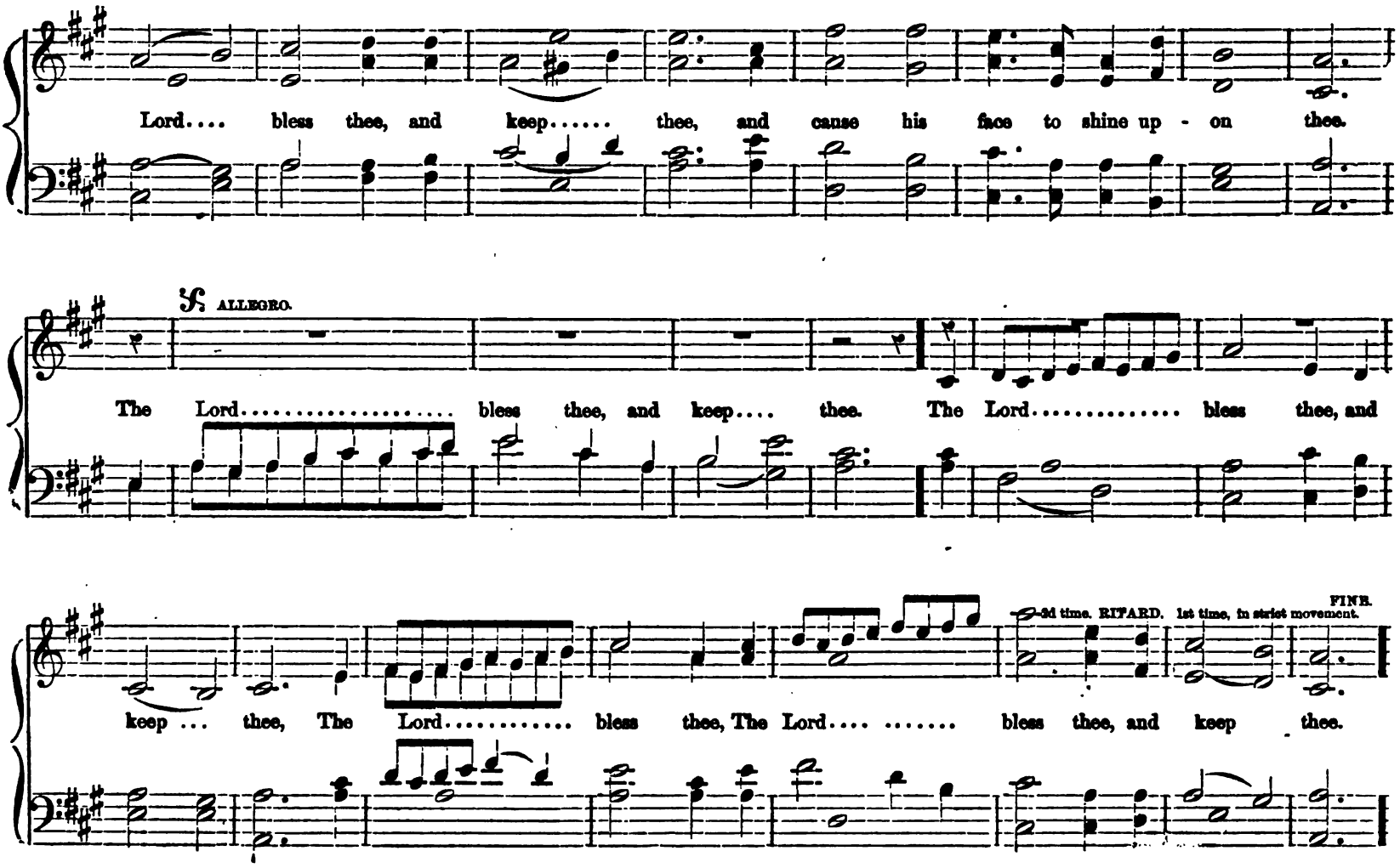

CHORUS.
pp
Call her Ma - ra, Call her Ma - ra.
CON ESPRESSIONE.
p
SOLO. FIRST REAPER.
Our days are like a shadow that de - clin - - - eth, ... Our days are like a shadow, Our days are like a
FINE.
"The Lord gave."
shadow, Our days are like a shadow that de - clin - - eth. As for man, his days are as the grass; As a


AD LIB.
flower of the field, so he flourish - eth, As a flower of the field so he flour-ish - eth,.... So he flour - isheth.
SOLO. FIRST REAPER.
f
p DIM.
D.C. "Our days."
p
ANDANTE.
f
For the wind passeth o - ver it and it is gone. The Lord gave and the Lord hath taken away, Blessed be the name of the Lord.

DUETT. NAOMI AND FIRST REAPER.




FULL CHORUS.
NAOMI.
CHANT. NOT TOO FAST.
ff
pp
RITARD.
The Lord gave, and the Lord hath taken a - way, Bless - ed be the name of the Lord, Bless - ed, Bless-ed be the name of the Lord.
SOLO. RUTH. Recitative.
NAOMI.
Let me now go to the field, and glean ears of corn after him in whose sight I may find grace. Go, my daughter, go.
FULL CHORUS.
ORGAN. MODERATO.
ff
The Lord bless thee and keep thee, and cause his face to shine up - on thee. The


Lord.... bless thee, and keep..... thee, and cause his face to shine up - on thee.
ALLEGRO.
The Lord..... bless thee, and keep.... thee. The Lord..... bless thee, and
keep ... thee, The Lord..... bless thee, The Lord.... ..... bless thee, and keep thee.
2d time. RITARD.
1st time, in strict movement.
FINE.

SOLO. NAOMI, AND MALE CHORUS.

The Lord..... bless thee, The Lord bless thee, The Lord..... bless thee and keep..... thee.

The Lord bless thee, The Lord bless thee, The Lord bless thee and keep.... thee, The Lord....

CRESCENDO.

The Lord..... The Lord bless thee and keep thee, The

CRES.

bless thee, The Lord ... bless thee, The Lord.... bless thee, The Lord.... bless thee, The Lord bless thee and keep thee, The

RITARD. D.S.

Lord..... bless thee, The Lord..... ..... bless thee, and cause his face to shine on thee.

Lord..... bless thee, The Lord..... bless thee.....

SCENE FOURTH.

Time of Barley Harvest.

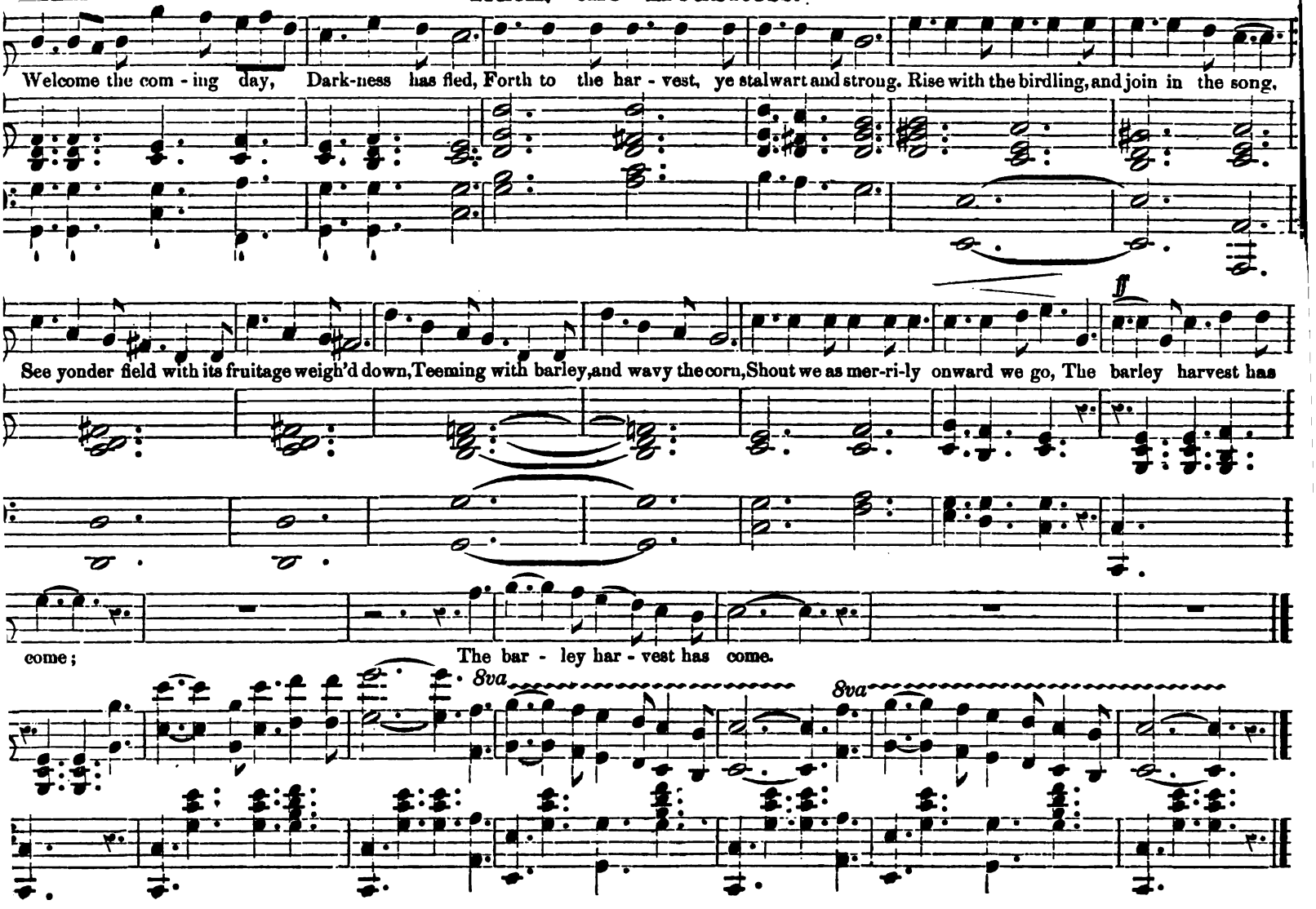
PRELUDE. SOLO. First Reaper.

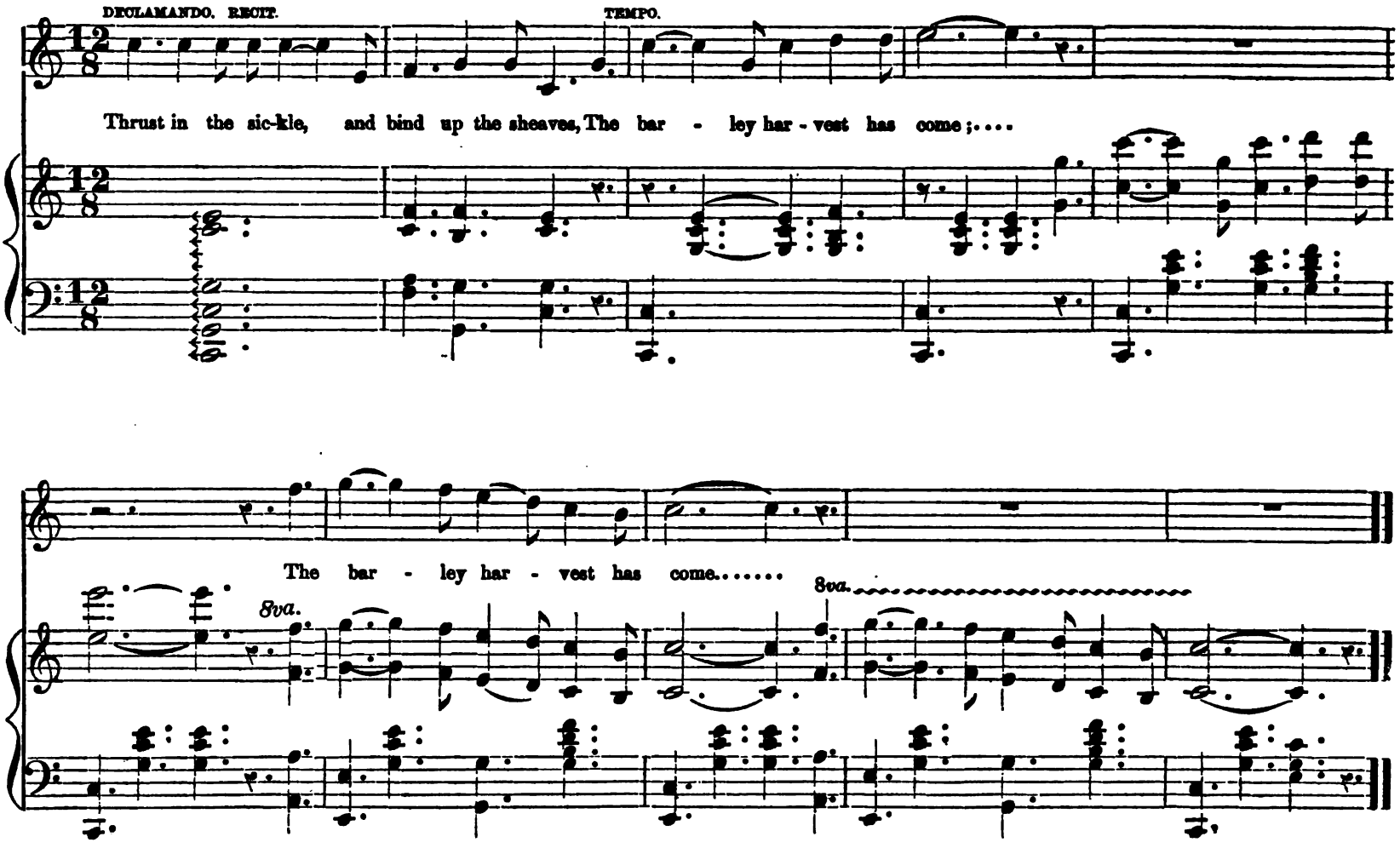
(OCTAVES.)

FIRST REAPER. "HAIL, GLORIOUS LIGHT."

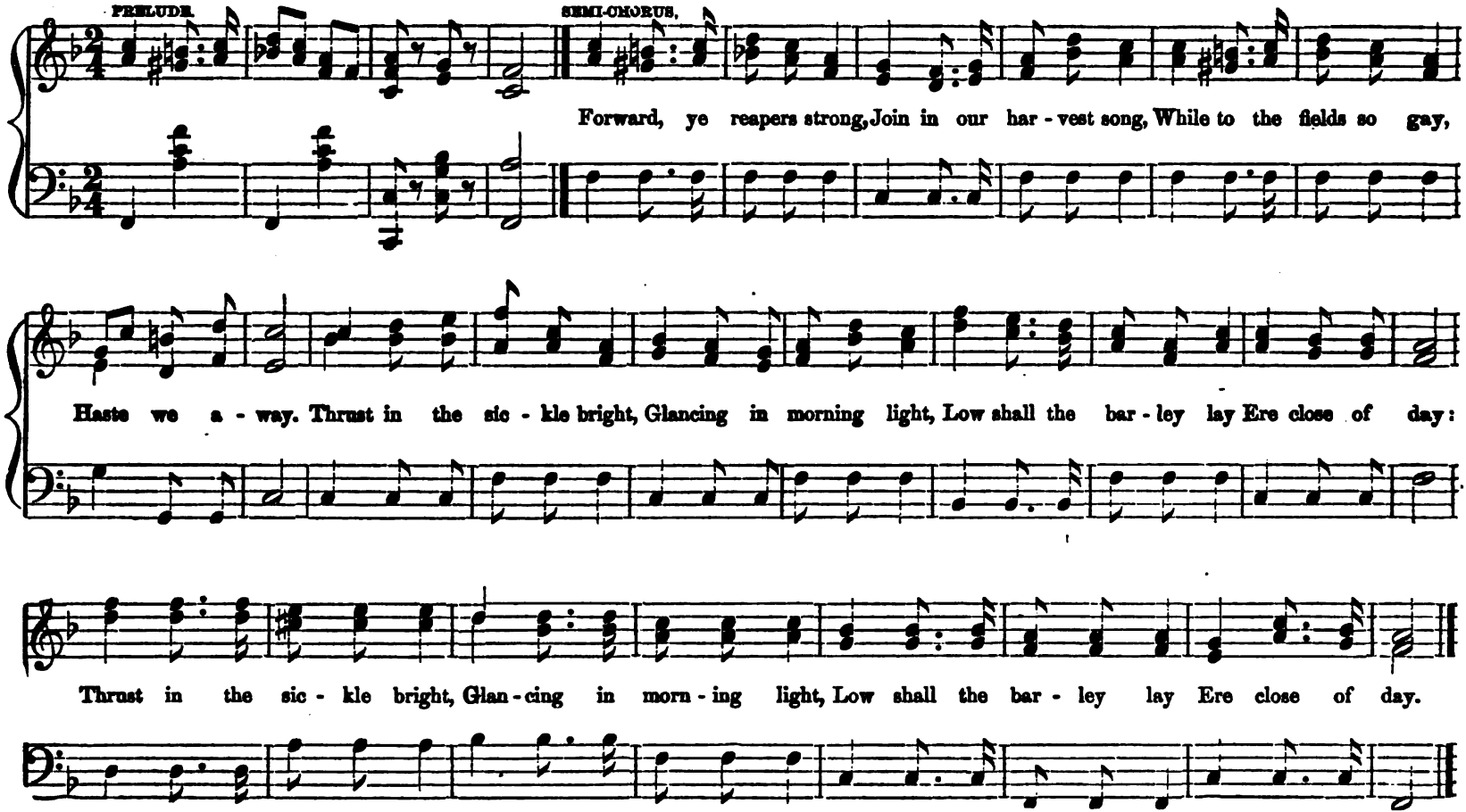
VIGOROSO.

Hail, glorious light, the vale and hill adorning; Rise in thy ma-jes-ty, thou herald of morning; Gone are the shadows grey, Welcome the coming day:

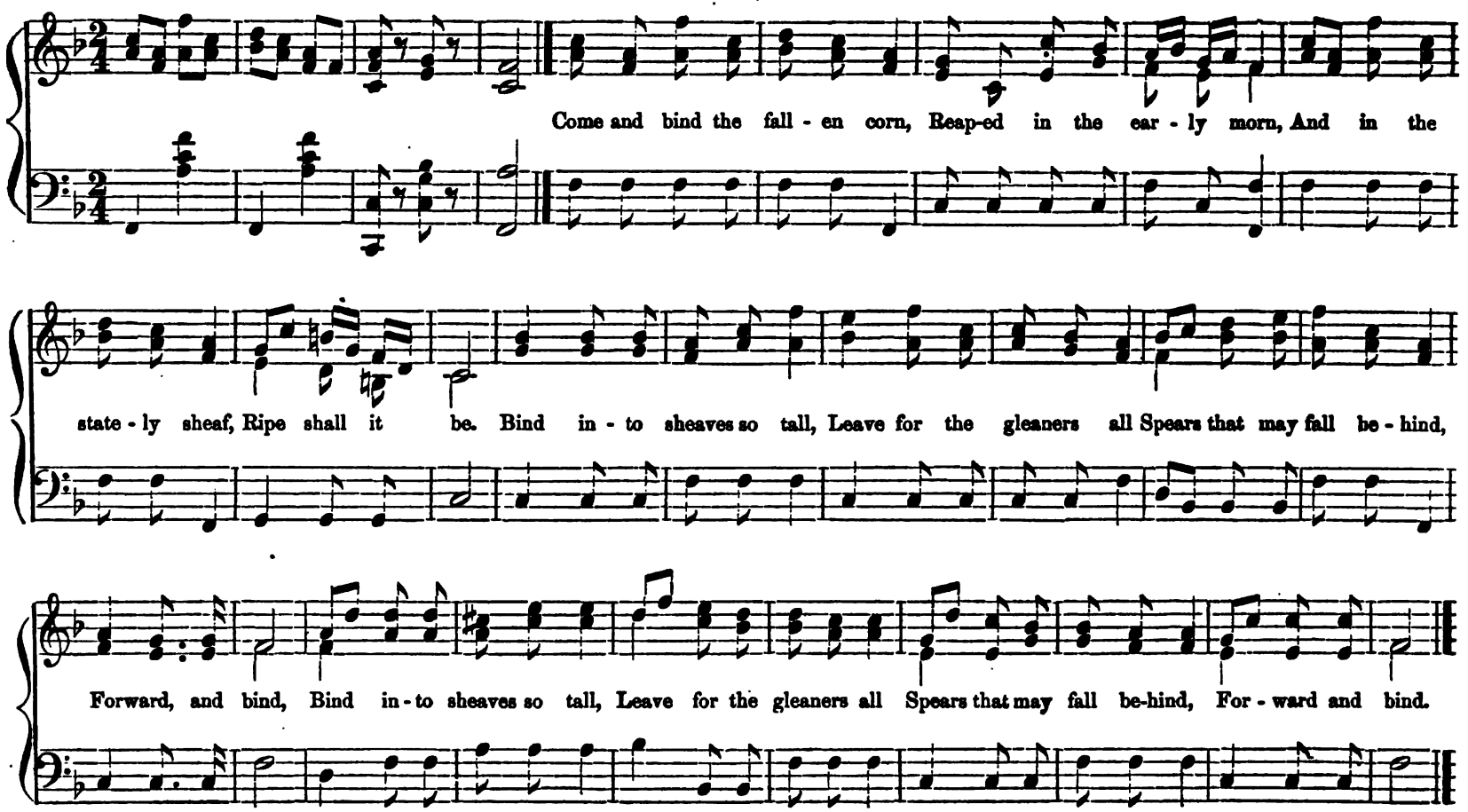

Welcome the com - ing day, Dark-ness has fled, Forth to the har - vest, ye stalwart and strong. Rise with the birdling, and join in the song,
ff
See yonder field with its fruitage weigh'd down, Teeming with barley, and wavy the corn, Shout we as mer-ri-ly onward we go, The barley harvest has
come;
The bar - ley har - vest has come.
8va
8va


DECLAMANDO. RECIT.
TEMPO.
Thrust in the sic-kle, and bind up the sheaves, The bar - ley har - vest has come;....
The bar - ley har - vest has come.....
8va.
8va.

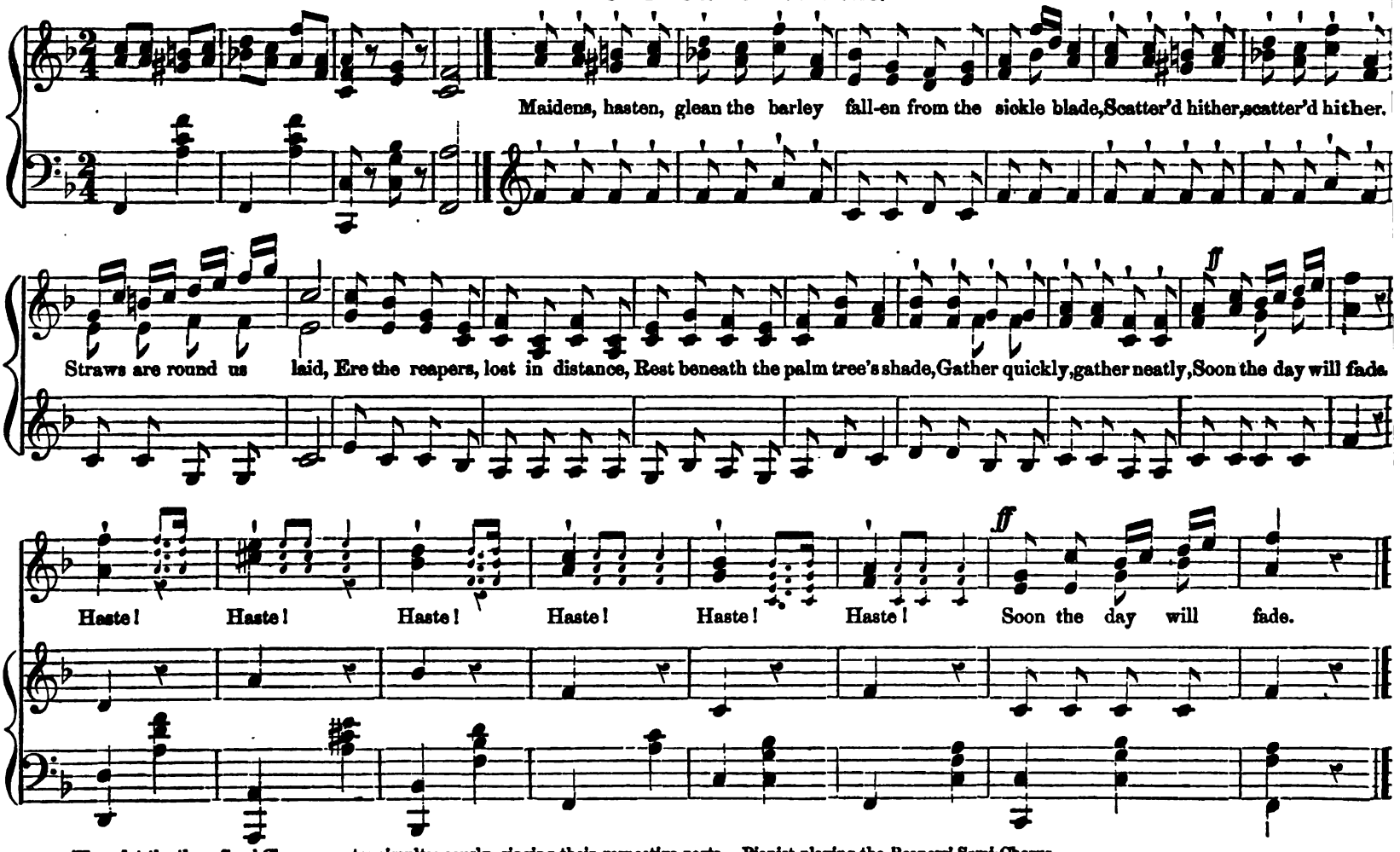
SEMI-CHORUS. REAPERS.



SEMI-CHORUS. BINDERS.



SEMI-CHORUS. GLEANERS.



(Here, let the three Semi-Choruses enter simultaneously, singing their respective parts. Pianist playing the Reapers' Semi-Chorus.

Enter BOAZ.

MALE VOICES.

The Lord be with you.

Whose damsel is this?

PRELUDE.

The Lord bless thee, The Lord bless thee.

FIRST REAPER. Recitative.

'Tis the Moab - - i - tish damsel, That came back with Naomi out of the country of Moab, And she said, I

ADAGIO.

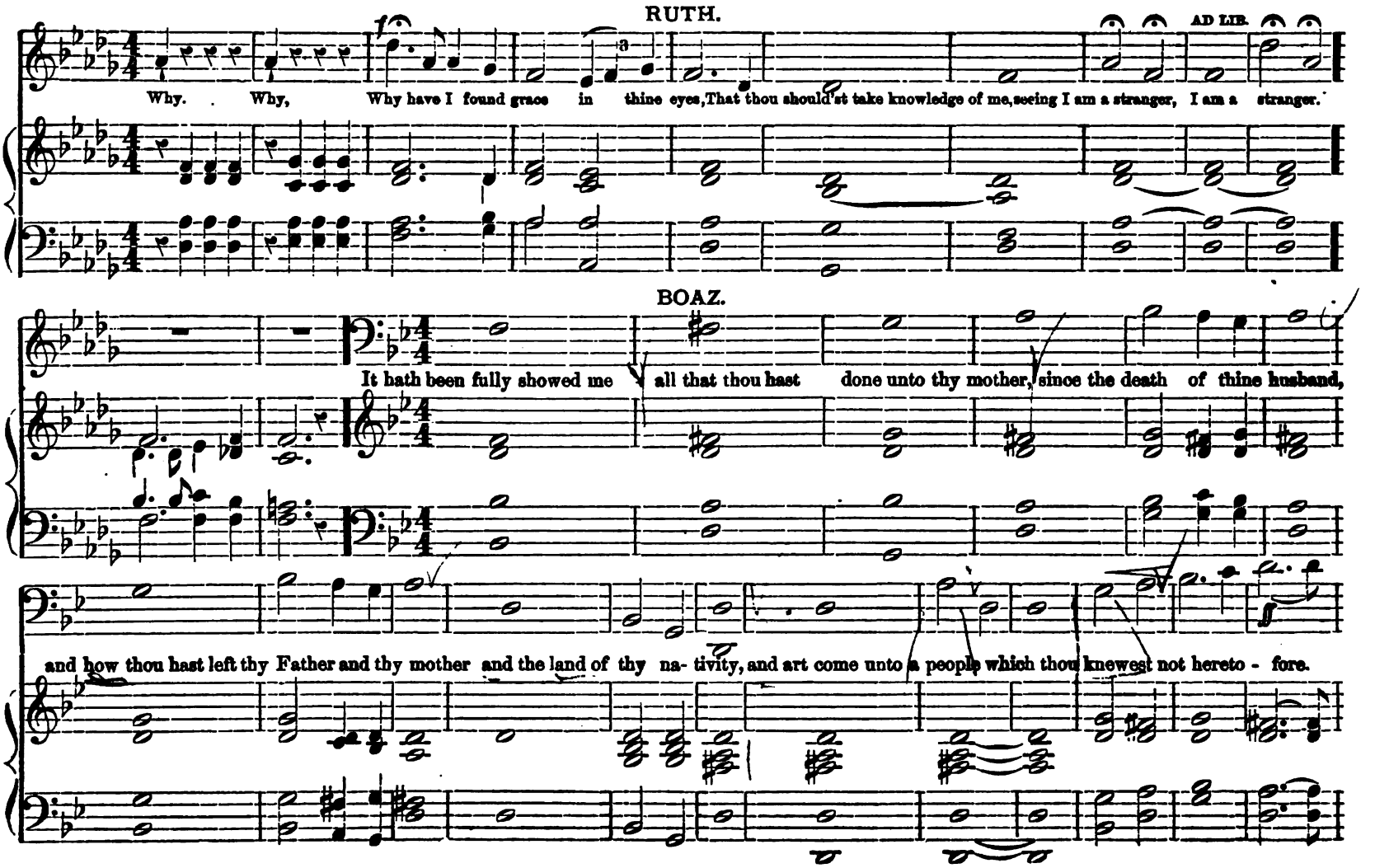
pray you let me glean. I pray you let me glean af - ter the Reap - ers, a-mong the sheaves.

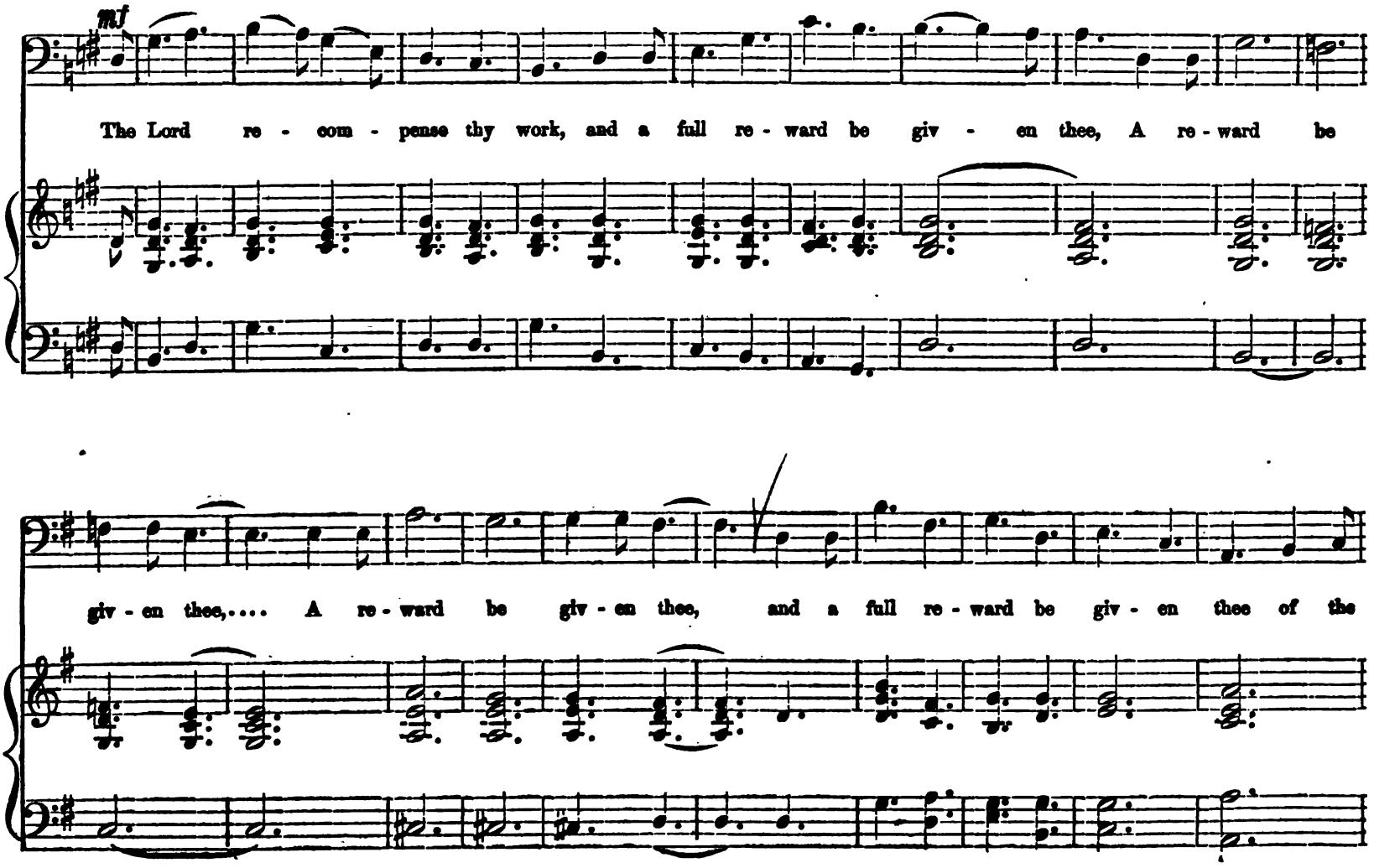
So she came and hath continued from the morning until Now, that she tarried a little in the house.

BOAZ.

Hearest thou not my daughter, Go not to glean in another field, neither go from hence, but abide here fast by my maidens.

Let thine eyes be upon the field that they do reap, and go thou after them, And when thou art athirst go unto the vessels and drink of that which the young men have drawn.


RUTH.
AD LIB.
Why. Why, Why have I found grace in thine eyes, That thou should'st take knowledge of me, seeing I am a stranger, I am a stranger.
BOAZ.
It hath been fully showed me all that thou hast done unto thy mother, since the death of thine husband,
and how thou hast left thy Father and thy mother and the land of thy na- tivity, and art come unto a people which thou knewest not hereto - fore.


mf
The Lord re - com - pense thy work, and a full re - ward be giv - en thee, A re - ward be
giv - en thee,.... A re - ward be giv - en thee, and a full re - ward be giv - en thee of the

RITARD.

Lord, God of Is - ra - el,..... Un - der whose shad - ows thou art come to trust.

RUTH.

ANDANTE.

Let me find fa - vor, Let me find fa - vor, Let me find fa - vor in thy sight, O, my Lord.

LENTO. AD LIB.

Thou hast com - fort-ed me, Thou hast com - fort - ed me, Though I be not like un - to thy maid - ens.

BOAZ.

At meat-time come thou hith-er, At meat-time come thou hith-er And eat of the bread, And dip thy morsel in the vinegar.

DUETT. RUTH AND BOAZ.

The Lord shall reward thee, The Lord shall reward thee, The Lord shall re-ward thee, for thou dost comfort me.
He will comfort thee.

TEMPO.

He is ev - er mind - ful of his chil - - - dren, He is mind - ful of his

EDA KUHN LOEB MUSIC LIBRARY
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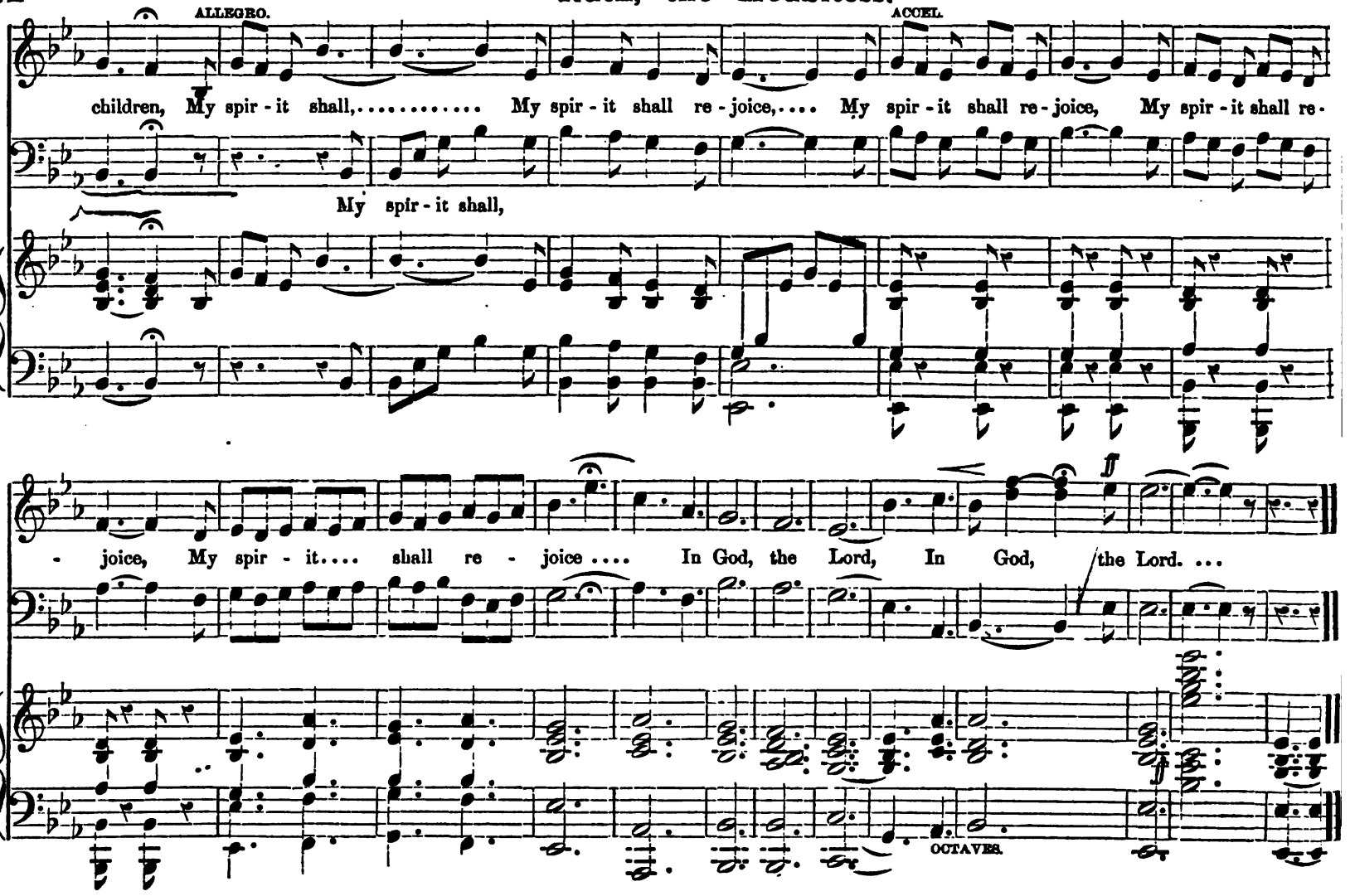
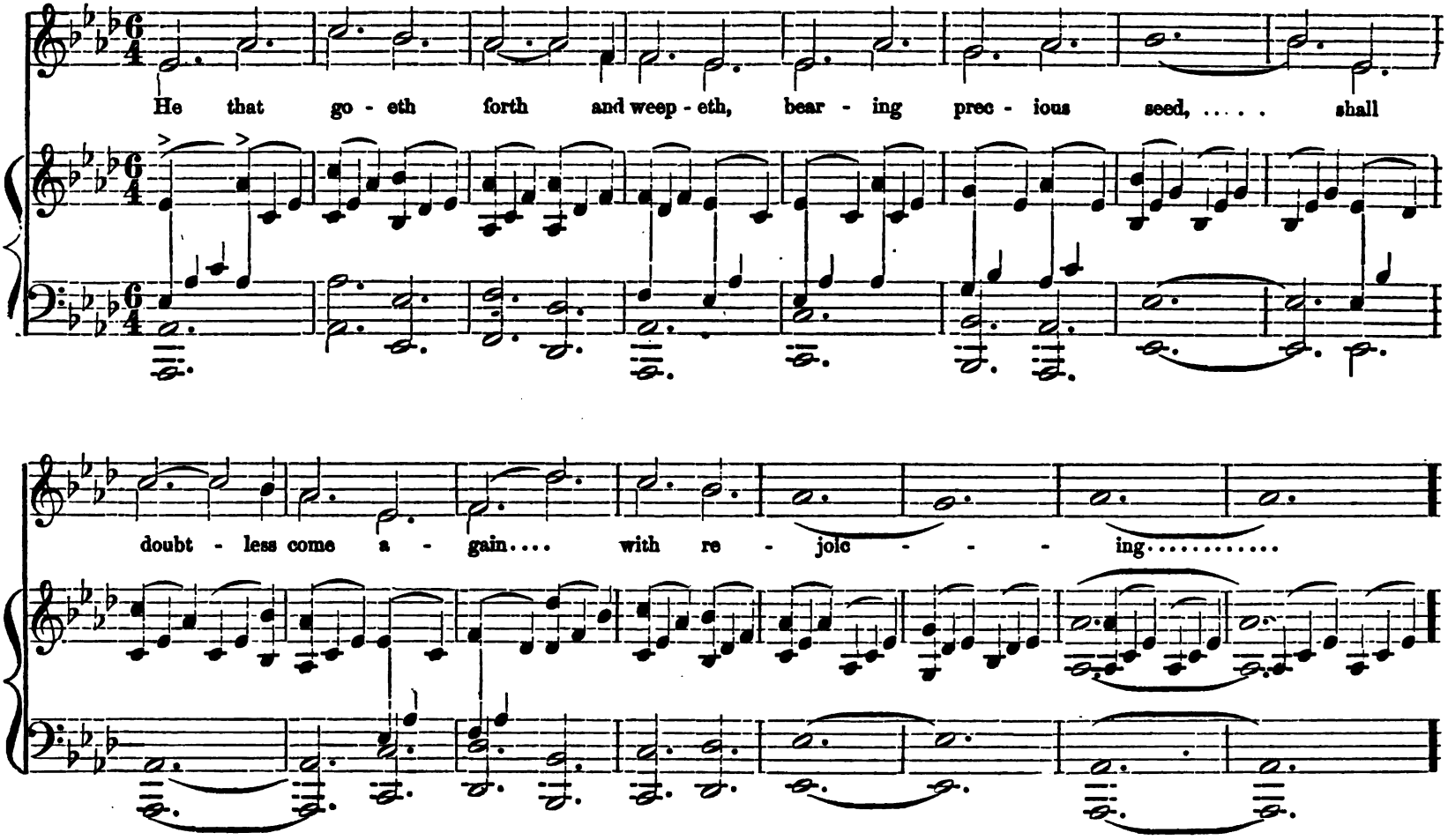

ALLEGRO.
ACCEL.
children, My spir - it shall,..... My spir - it shall re - joice,.... My spir - it shall re - joice, My spir - it shall re -
My spir - it shall,
- joice, My spir - it.... shall re - joice .... In God, the Lord, In God, the Lord. ...
OCTAVES.

FULL CHORUS. "HE THAT GOETH FORTH AND WEEPETH."

First sixteen measures Unison. Also same number of measures as prelude.



He that go - eth forth,

He that go - eth forth..... and weep-eth, bear - ing prec-ious seed.... shall doubt - less come a -

Play a similar accompaniment to the above!

gain with re - joic - ing. He that go - eth, bear - ing precious seed.... shall

He that go-eth forth and weep - eth,

doubt - less come a - gain with re - joic - - ing. He that go - eth, bear - ing

He that go - eth forth and weep-eth,

prec - ious seed.... shall doubt - less come a - gain with re - joic - - ing.....

Shall doubtless come a - gain, shall doubtless come a - gain, shall doubtless come a - gain with re - joic - ing, shall

doubtless come a - gain, shall doubtless come a - gain, shall doubtless come a - gain, a - gain, shall doubtless come a -

Shall doubtless come a - gain,.... shall doubtless come a - gain, shall doubtless come a - gain,

gain, shall doubtless come, shall doubtless come,..... shall doubtless come again, and bringing his sheaves,

Shall doubtless come,.....

Shall doubtless come,

shall doubt - less come, shall doubt - less come..... Bring - ing his sheaves with him,

PRESTO. MOLTO ACCEL.

Shall doubt-less come, shall doubtless come, shall doubtless come re - joic - ing, and bring - ing his sheaves with him.

BOAZ. Recitative.

Let her glean ev-en among the sheaves, And reproach her not, And reproach her not, And let fall some of the handfuls of

ADAGIO.

corn of purpose for her, That she may glean them, And rebuke her not.

BARITONE SOLO. ASSISTANT REAPER. Recitative.

ANDANTE.

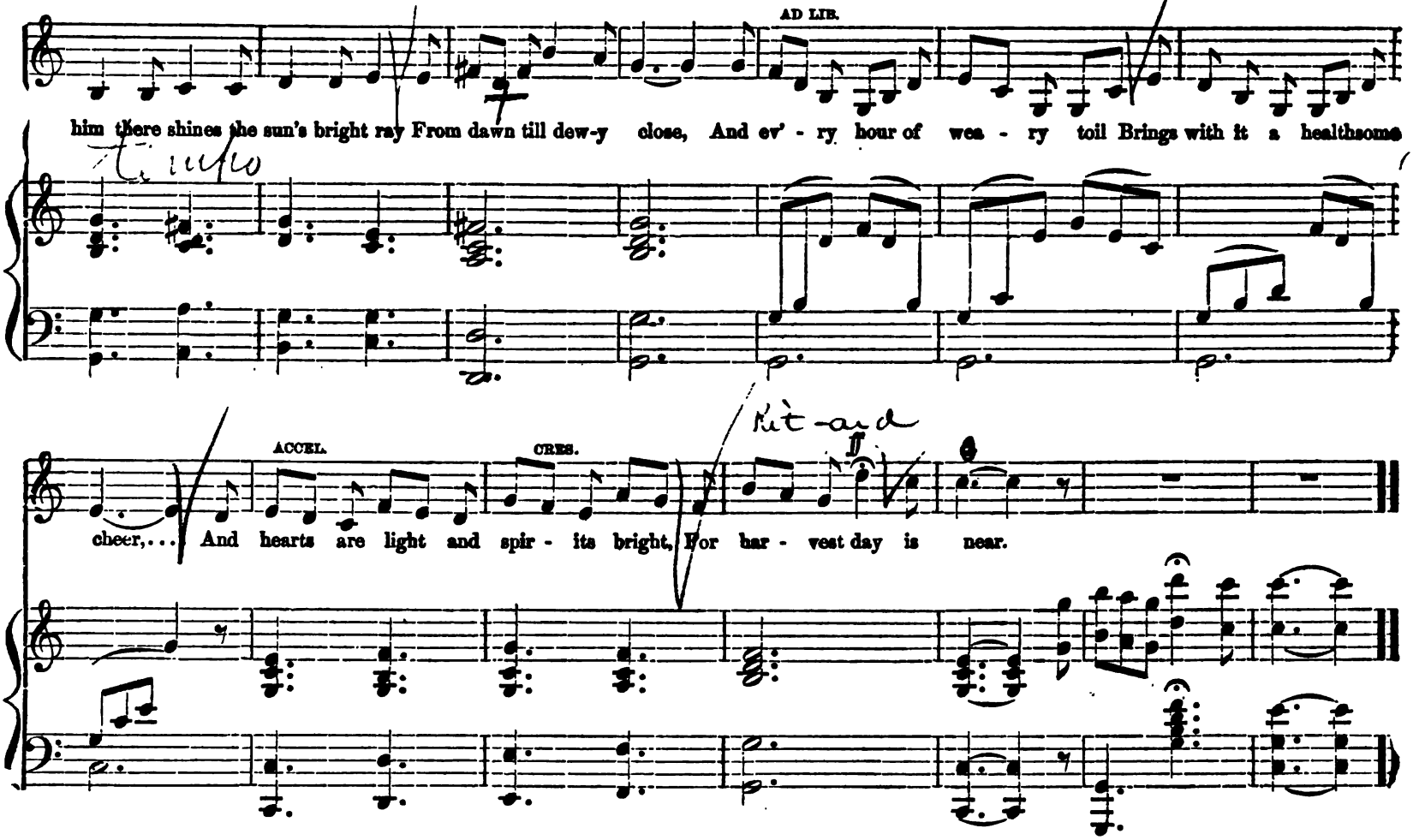
With zest your la - bor re - new, And glad the day shall close That bring-eth sweet re - pose, And rest from weary toil.

ALLEGRO.

Hur - rah for the reap - er's life so gay, As free-ly he roams the plain, . . Hurrah for the whirr of the glancing blade, And the

garners of ripen - ed grain, . . As soars the lark in a - zure blue, And height on height he gains, From moor to glen the

reaper treads. And monarch of all he reigns. No thoughts of care his life annoy, As forth to the field he goes, For



Repeat here the united chorus of Reapers, Binders and Gleaners,— twice— First time crossing stage, Second time concealed and diminishing to the close

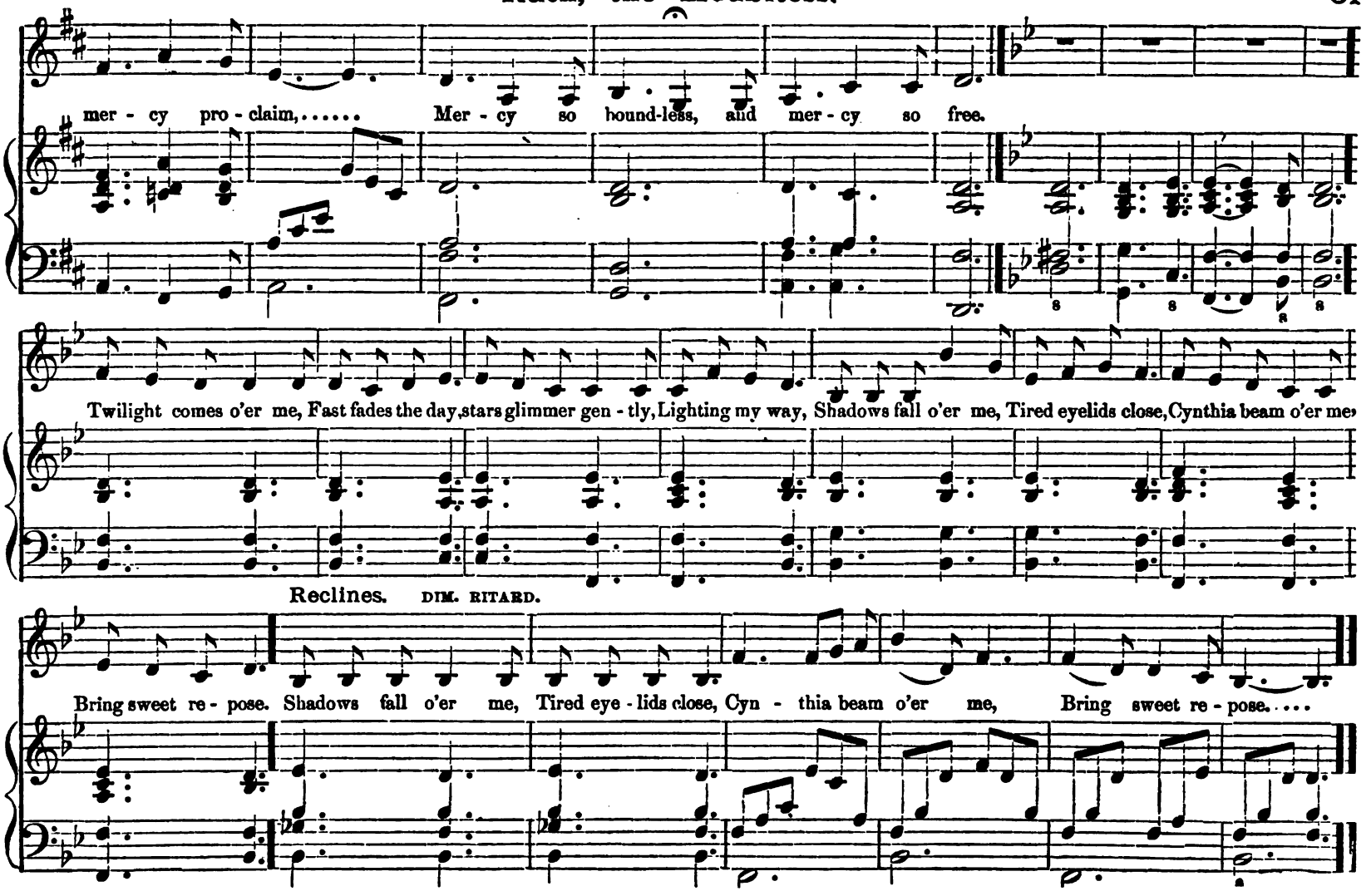
Ruth, the Moabitess.

GLEANING SONG. RUTH.

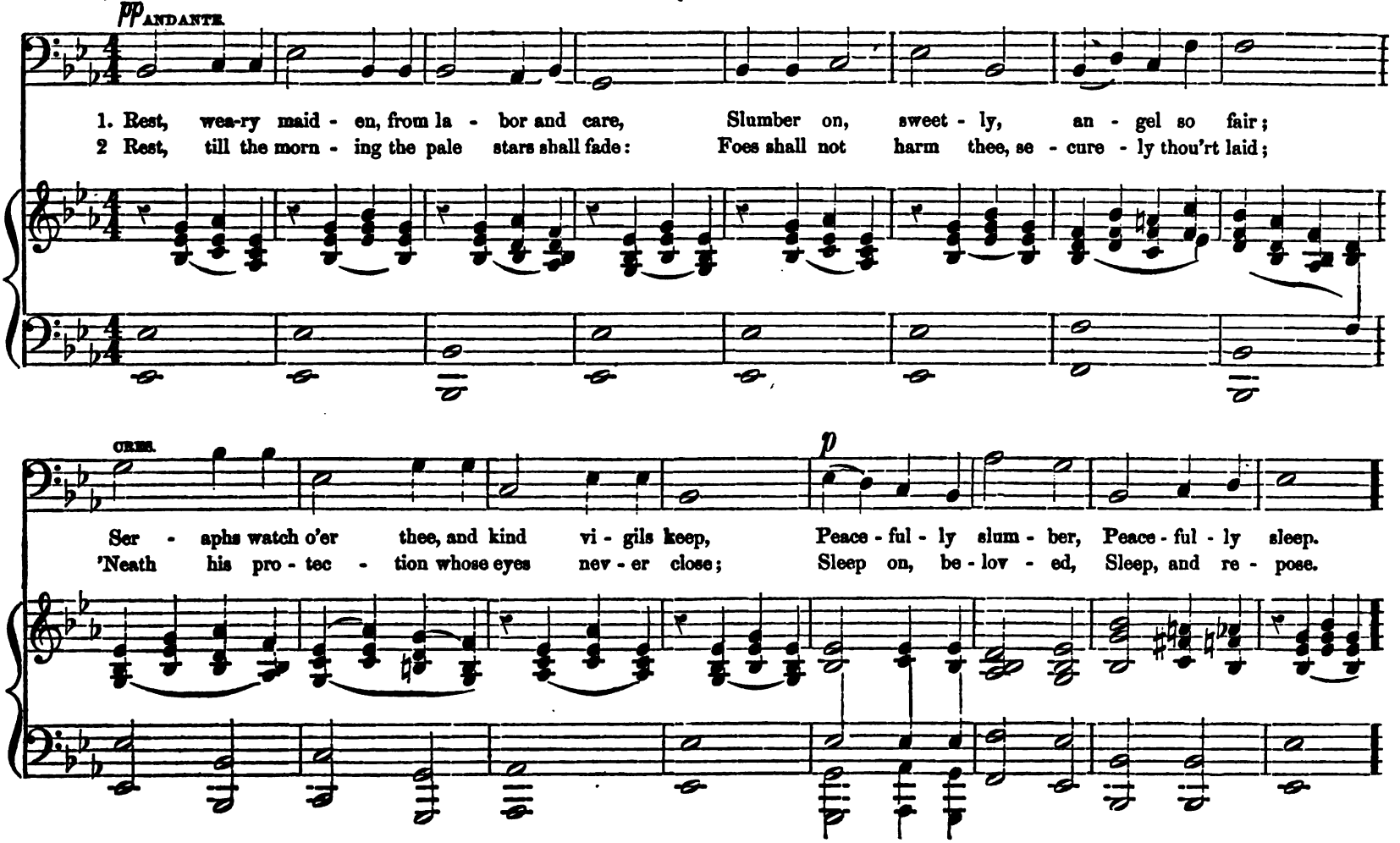
Gleaning, Gleaning, Through the live - long day, Toil - some the du - ty, but sweet the re - ward.

Ev - er his watchful eye rests on me ten - der - ly, Ev - er up - on me his care he be-stows.

As to the sa - ges the man - na came down, See how his love the bar - ley has strewn, How shall I ev - er his


mer - cy pro - claim,..... Mer - cy so bound-less, and mer - cy so free.
Twilight comes o'er me, Fast fades the day, stars glimmer gen - tly, Lighting my way, Shadows fall o'er me, Tired eyelids close, Cynthia beam o'er me
Reclines.
DIM. RITARD.
Bring sweet re - pose. Shadows fall o'er me, Tired eye - lids close, Cyn - thia beam o'er me, Bring sweet re - pose....

SLUMBER SONG. BOAZ.



Peaceful - ly slum-ber, Peace-ful-ly sleep, Peace - ful - ly slum-ber, Peace - ful - ly sleep.

L. H.

R. H.

2nd Verse.

TRIO AND CHORUS. "HE SHALL GIVE HIS ANGELS CHARGE OVER THEE."

For He shall give His an - gels charge o - ver thee, For He shall give His an - gels charge o - ver

o - ver thee,

thee, And they shall protect thee, And they shall protect thee from eve - ry ill, from eve - ry ill, Tho' night's deep'ning

From eve - ry ill,

MOLTO. RITARD.

shadows Shall o'er thee creep, And stars faint - ly glimmer, While vig - ils they keep. For He shall give His an - gels

charge o - ver thee, For He, for He, for He shall give His an - gels charge o - ver thee.

CRESCENDO.

No e - vil shall be - fall thee, Dear ob - ject of His choice, No e - vil shall be - fall thee, Dear

ob - ject of His choice, For He shall give His an - gels charge o - ver thee, shall

For He shall give ..... His an - gels charge

give them charge ..... Shall give them charge o - ver thee. .....

..... o - ver thee. ..... o - ver thee....

ADAGIO.

SCENE FIFTH.

FULL CHORUS.

The meek will he guide in judg - ment, And the meek will he teach his way, ... And the meek will he

teach his way,.... And the meek will he teach his way, And the meek will he teach his way,..... will he

The meek,.....

The meek..... will he teach his way.

teach his way, ... will he teach his way,..... will he teach his way, will he teach his way, ... The

..... The meek.....

f *ff*

meek will he guide in judgment, And the meek will he teach his way, The meek will he guide in judgment, And the meek will he teach his

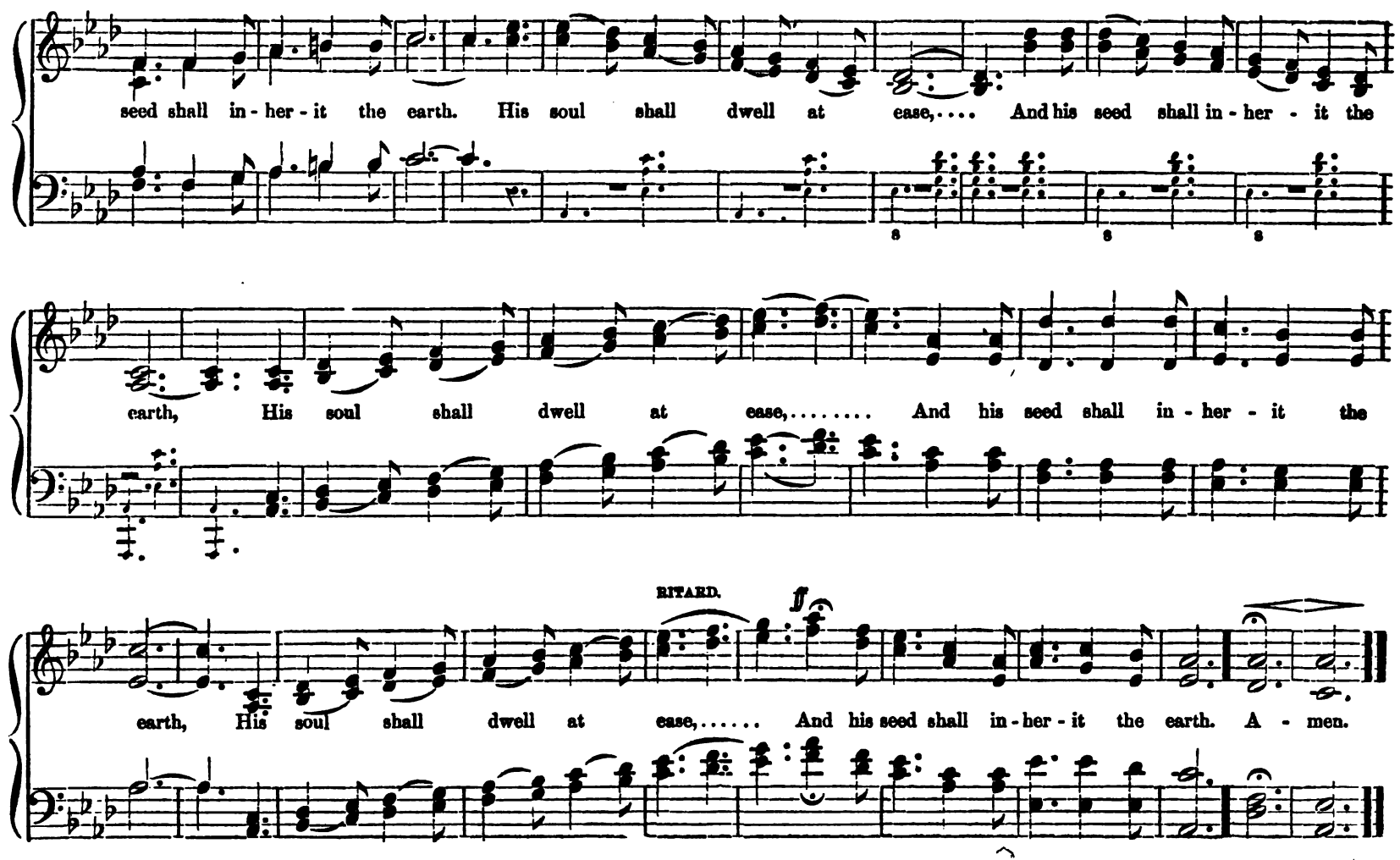
ACCOMPANIMENT IN OCTAVES.

SOP. MARCATO.

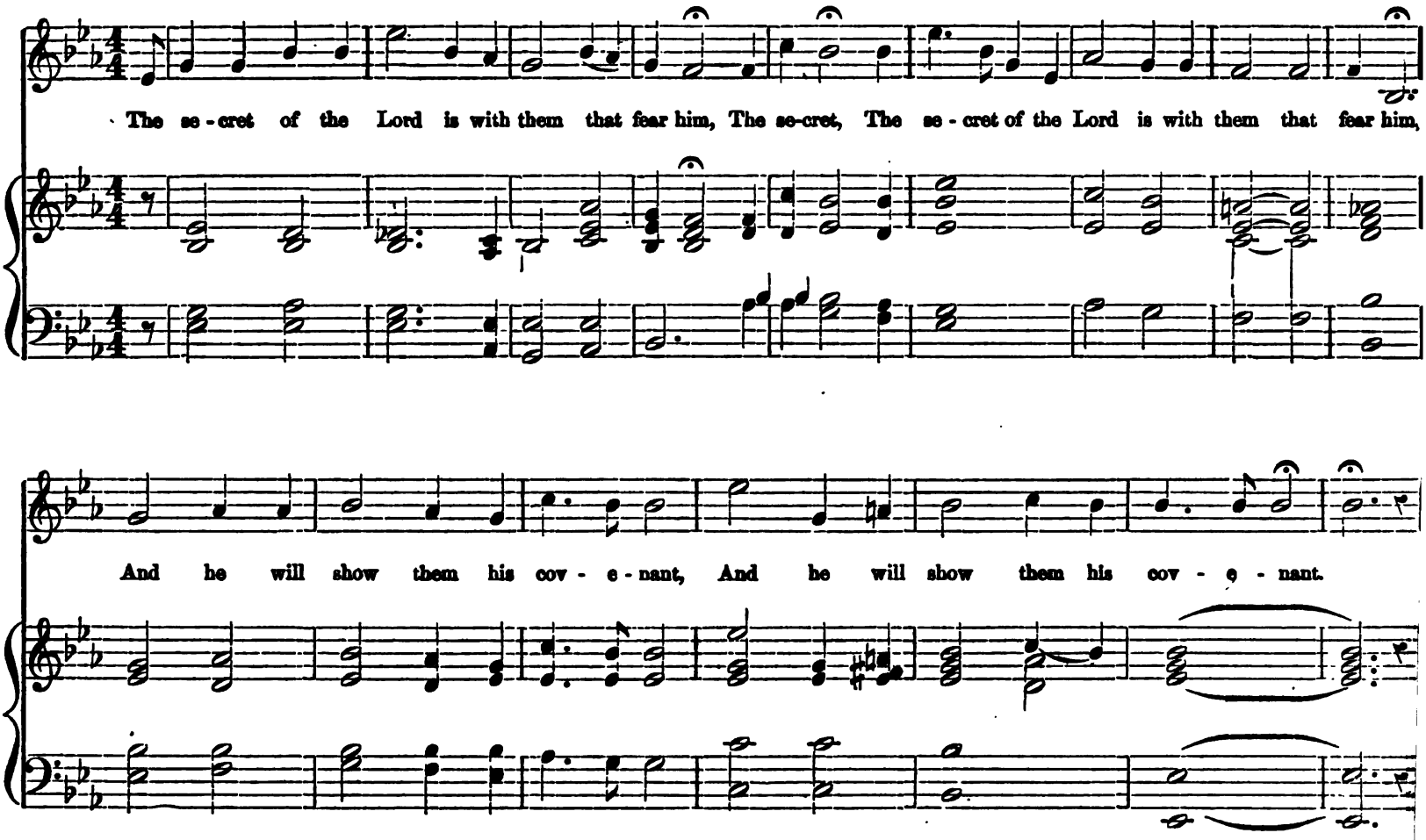
way, The meek will he teach his judgment, And the meek will he teach his way, And the meek will he teach his way. His

soul shall dwell at ease, And his seed shall in - her - it the earth, His soul shall dwell at ease,

soul ..... shall ..... dwell ..... at ..... ease, ... And his


seed shall in - her - it the earth. His soul shall dwell at ease,.... And his seed shall in - her - it the
earth, His soul shall dwell at ease,..... And his seed shall in - her - it the
RITARD.
earth, His soul shall dwell at ease,..... And his seed shall in - her - it the earth. A - men.

SOLO, NAOMI. "THE SECRET OF THE LORD."



DUETT. NAOMI AND FIRST REAPER. "MY SPIRIT FAINTS."

CON ESPRESSIONE.

My spirit faints, my spirit faints for the liv - ing God, my spirit faints, my spirit faints for the liv - ing God.

O that I knew where I might find him, O that I knew, O that I

knew where..... I might find him, Where I might find him.....

My spir - it faints, my spir - it faints for the liv - ing God, for the liv - ing God.

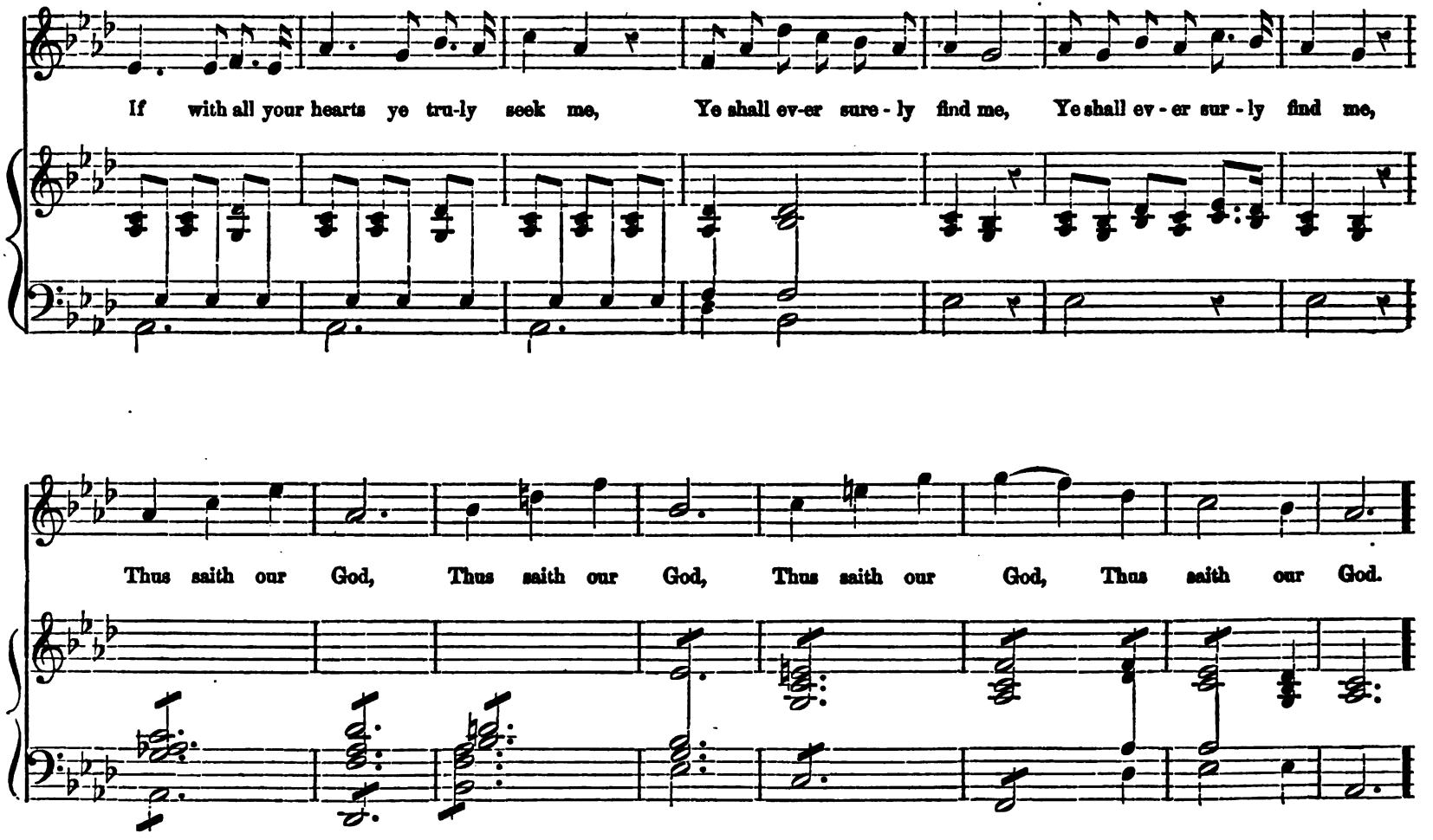
NAOMI.

My spir-it faints, my spir-it faints for the liv - ing God, My spir-it faints, my spir-it faints for the liv - ing God.

REAPER.

Thy spir-it faints, Thy spir-it faints for the liv - ing God, Thy spir-it faints, thy spir-it faints for the liv - ing God.

FIRST REAPER.



NAOMI.

If.... with all my heart, If

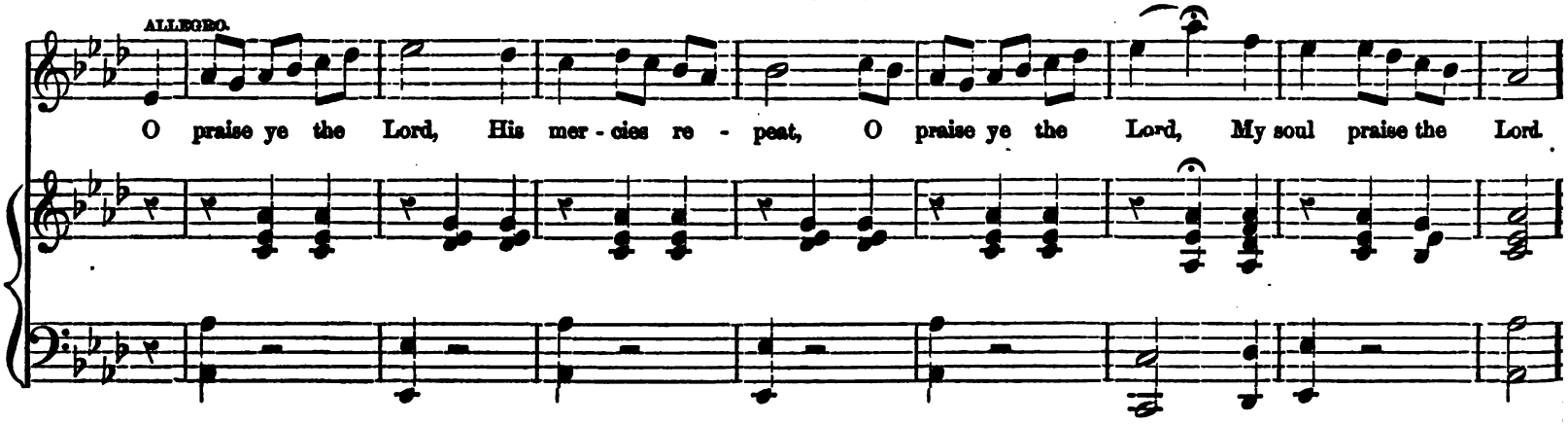
If with all your heart ye tru-ly seek Him, Ye shall ev-er sure-ly find Him, If with all your heart, If

AD LIB.

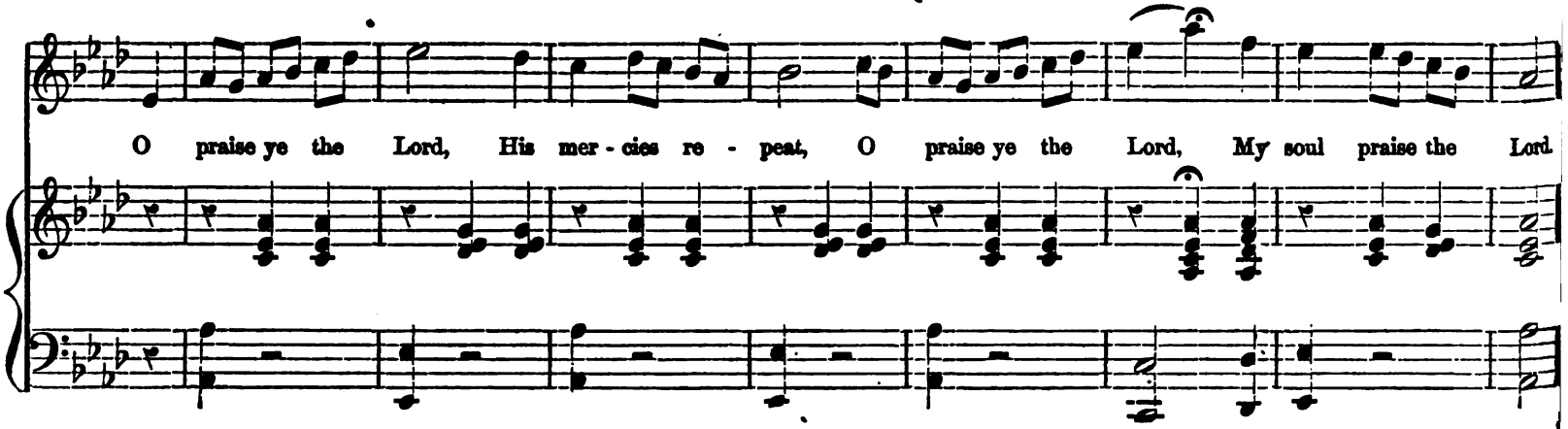
..... with all my heart I tru-ly seek..... Him, I shall ev-er find Him, I shall ev-er find Him.

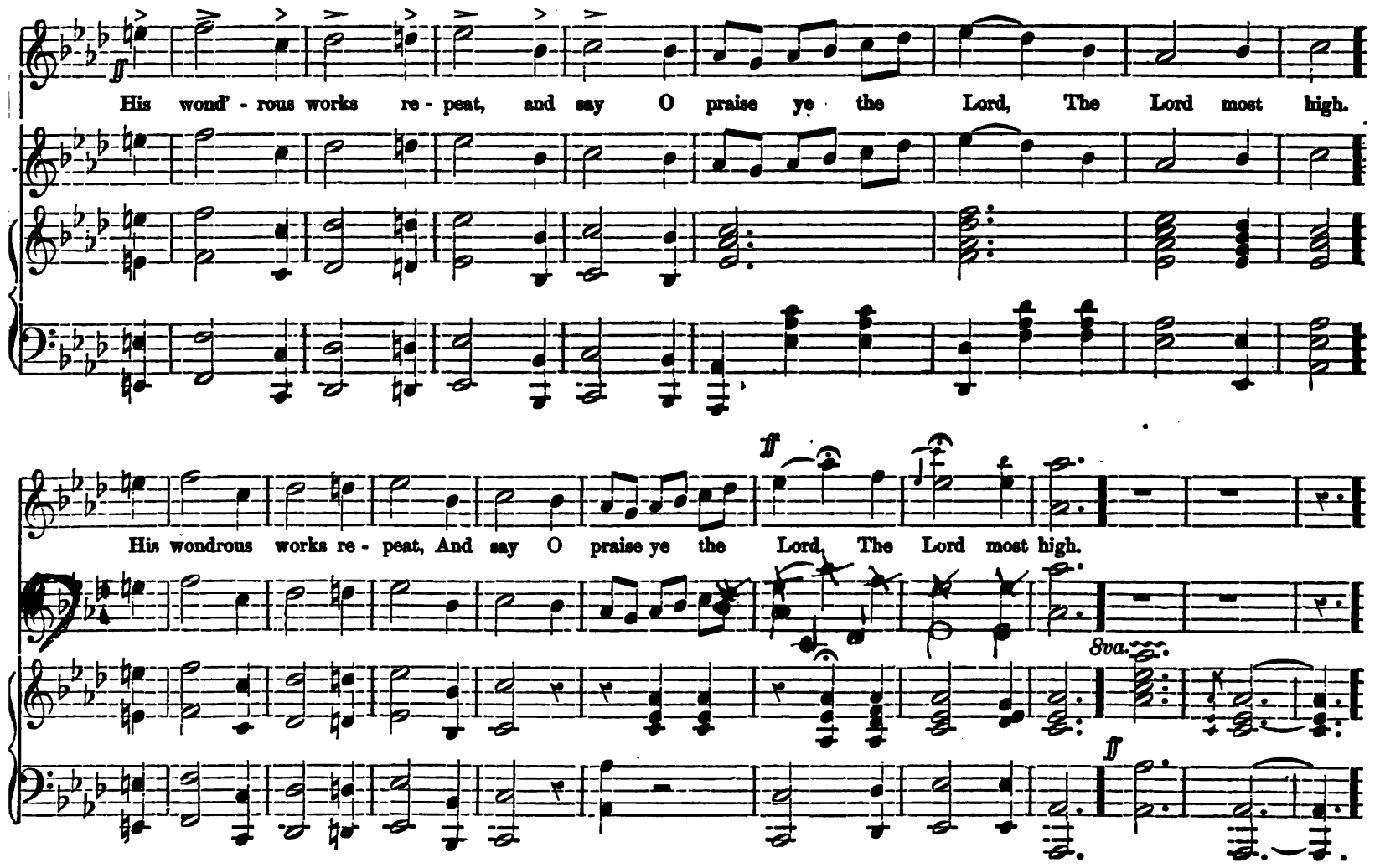
..... with all your heart ye tru-ly seek..... Him, Ye shall ev-er find Him, I shall ev-er find Him.

NAOMI.



FIRST REAPER.




His wond' - rous works re - peat, and say O praise ye the Lord, The Lord most high.
His wondrous works re - peat, And say O praise ye the Lord, The Lord most high.
8va.

MALE QUARTETTE. OR SEMI-CHORUS. "THE LORD IS MY SHEPHERD."

The Lord is my Shepherd, I shall not want. He maketh me to lie down in green pastures, He leadeth me be-side the still waters, He re-

p ACCEL - - - - - LER - ANDO AND CRES.

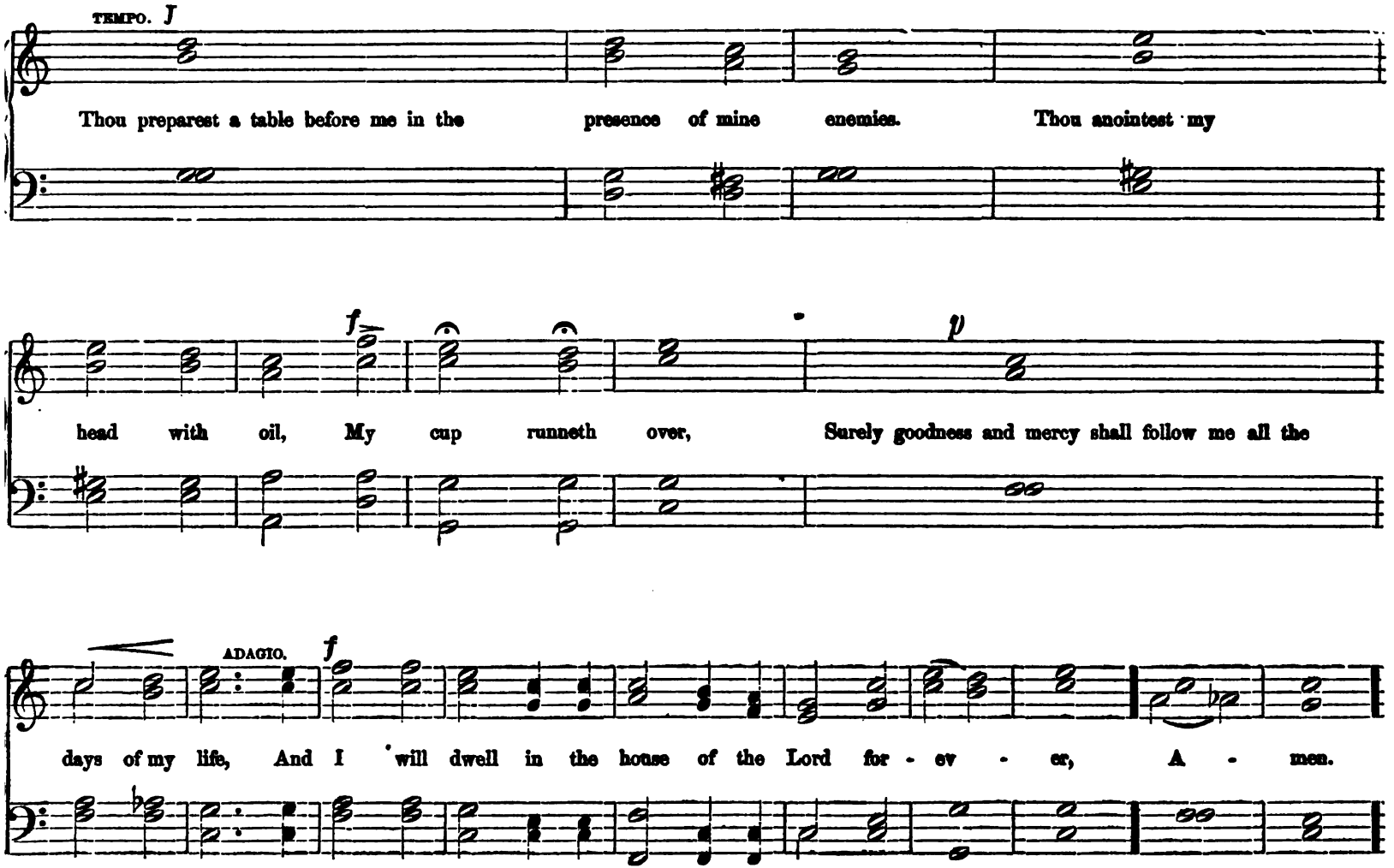
stor - eth my soul, He lead-eth me, He lead-eth me, He lead-eth me in the paths of righteous - ness, for his name's sake.

AD LIB. INST. VIGOROSO.

Yea, though I walk through the val - ley of the shad - ow of death, I will fear no e - vil, for

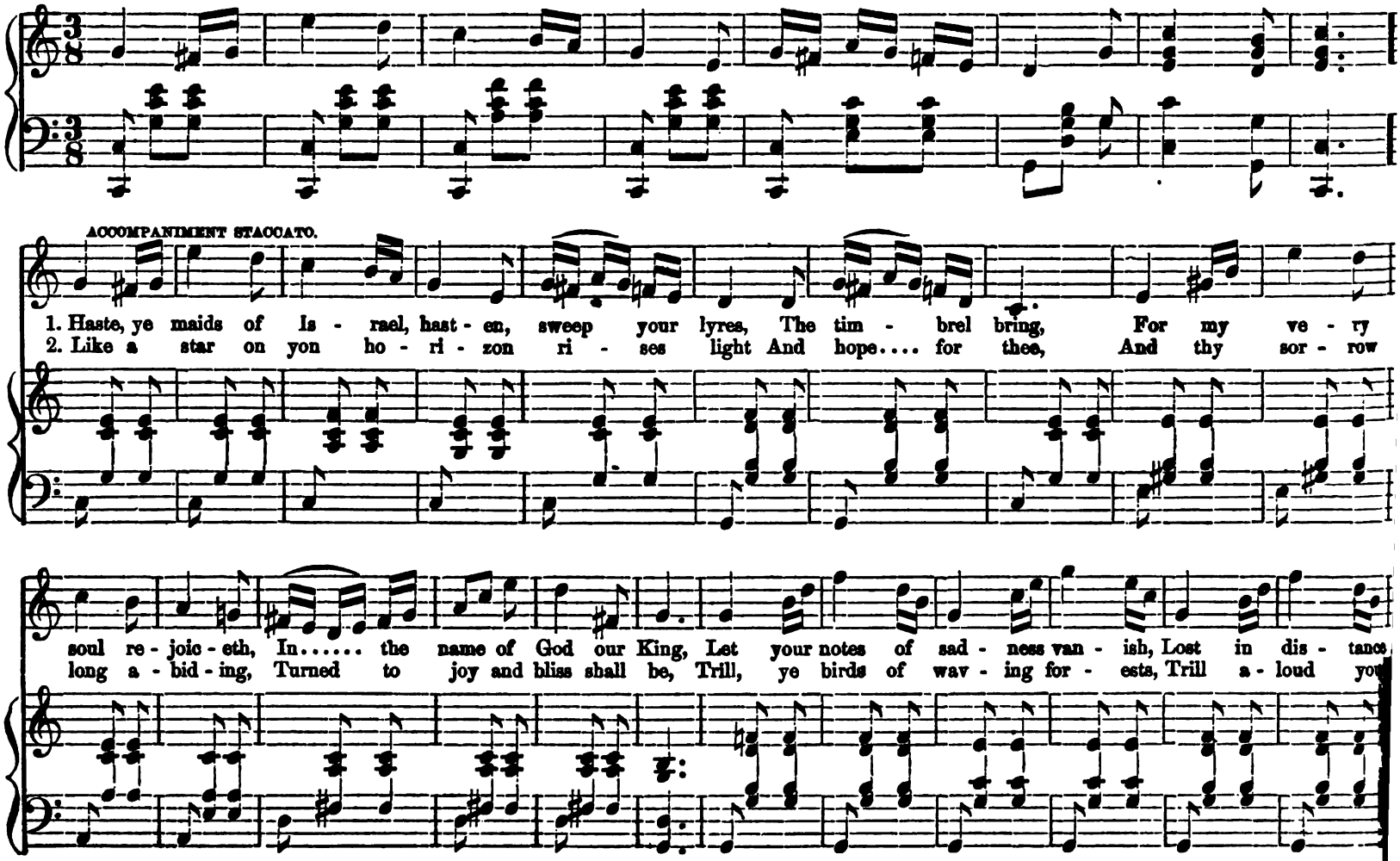
p ADAGIO.

thou..... art with me, Thy rod..... and staff, they com - fort me, They com - fort me.


TEMPO. J
Thou preparest a table before me in the presence of mine enemies. Thou anointest my
f
p
head with oil, My cup runneth over, Surely goodness and mercy shall follow me all the
ADAGIO.
f
days of my life, And I will dwell in the house of the Lord for - ev - er, A - men.

Ruth, the Moabitess.

SOLO. ISRAELITISH WOMAN. "HASTE, YE MAIDS."



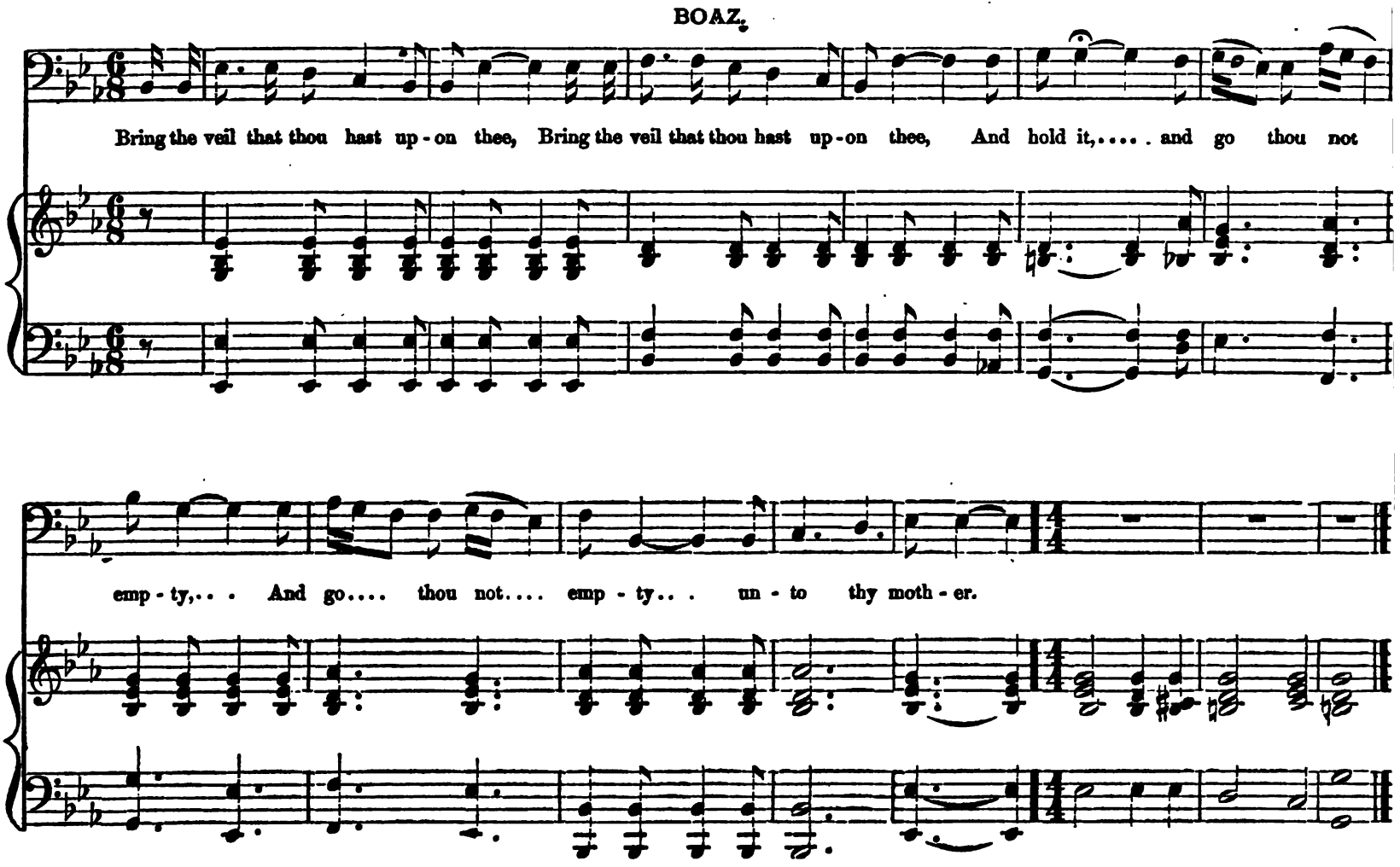
let them be, For to me the Lord re - veal - eth Wond' - rous things, sweet maid of thee.
choic - est lay, Let your notes of prom - ise ech - o, Soon shall dawn a bright - er day.

RITARD.

Let your notes of sad - ness van - ish, Lost in dis - tance let them be, For to me the Lord re - veal - eth
Trill, ye birds of wav - ing for - ests, Trill a - loud your choic - est lay, Let your notes of prom - ise ech - o

1st verse. 2nd. verse.

wond' - rous things, sweet maid of thee. Soon shall dawn a brighter day.


BOAZ.
Bring the veil that thou hast up-on thee, Bring the veil that thou hast up-on thee, And hold it,..... and go thou not
emp-ty,... And go.... thou not.... emp-ty... un-to thy moth-er.

NAOMI
DECLAMANDO.

Who..... art thou, my daughter.

RUTH.

These six measures of bar - ley gave he me, These six measures of bar-ley,.... These six measures of bar - ley,.... For he said to me, Go thou not emp - ty to thy moth-er.....

NAOMI.

ANDANTE.

CRES - - - CEN - - DO.

Sit still, my daughter, until thou know how the matter will fall, For the man will not be at rest, until he have finished the thing this day.

Ruth, the Moabitess.

JEWISH MAIDEN.

RECIT. LENTO.

A Fa - ther of the fa - ther-less, And a Judge of the wid - ow, Is God in his ho - ly hab - i - ta - tion.

AIR. MODERATO.

In dark - est shades, in sore dis - tress, How sweet a refuge is our God, How sweet a ref - uge is our God, In dark - est shades, in sore dis - tress, How sweet a ref - uge is God, He kind - ly guards the

A TEMPO.

AD LIB.

sparrow small, And watches lest it fall, ... And in his love will ne'er for - get The meek and low - ly one; . . . In

AD LIB.

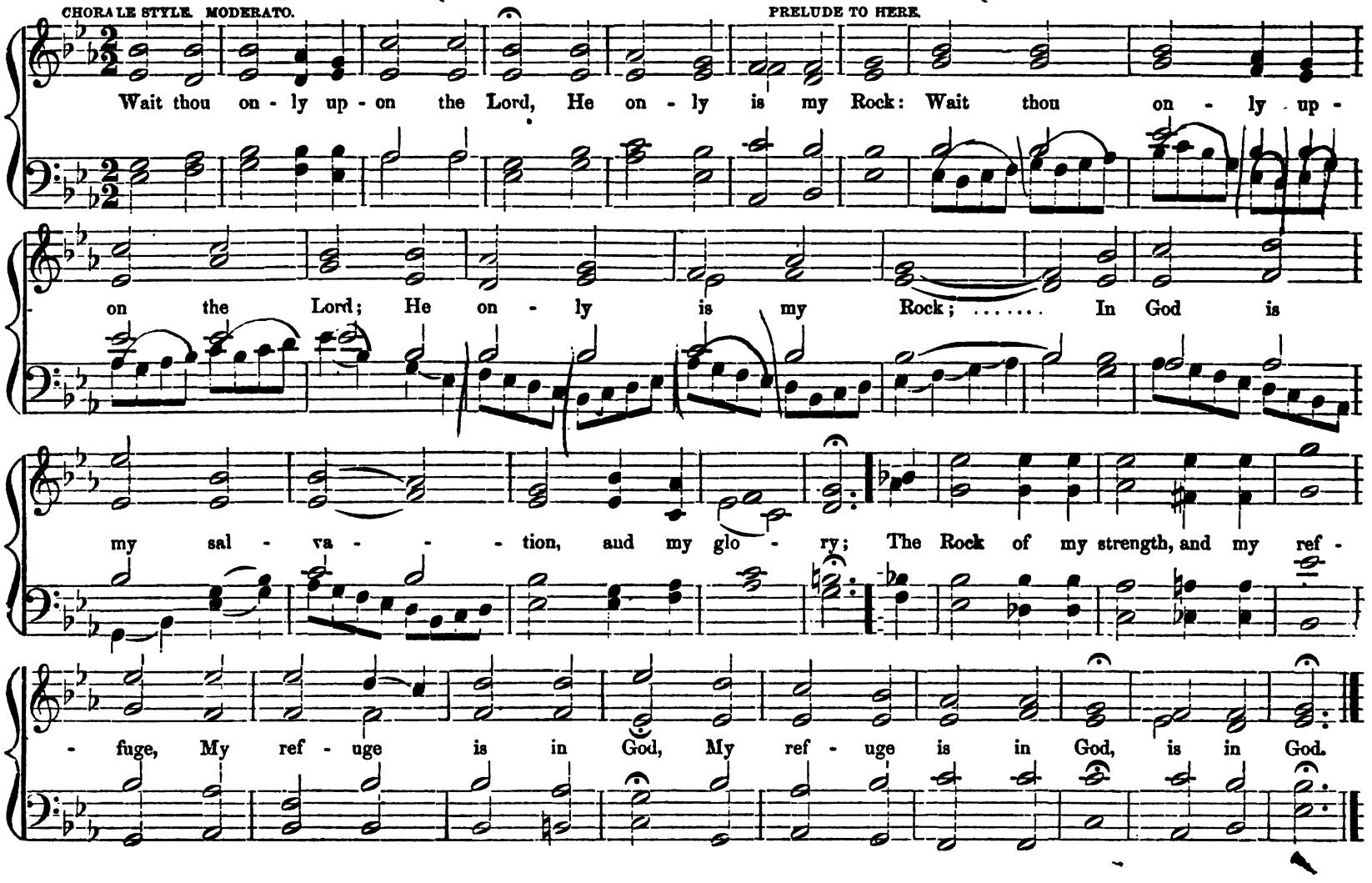
TEMPO.

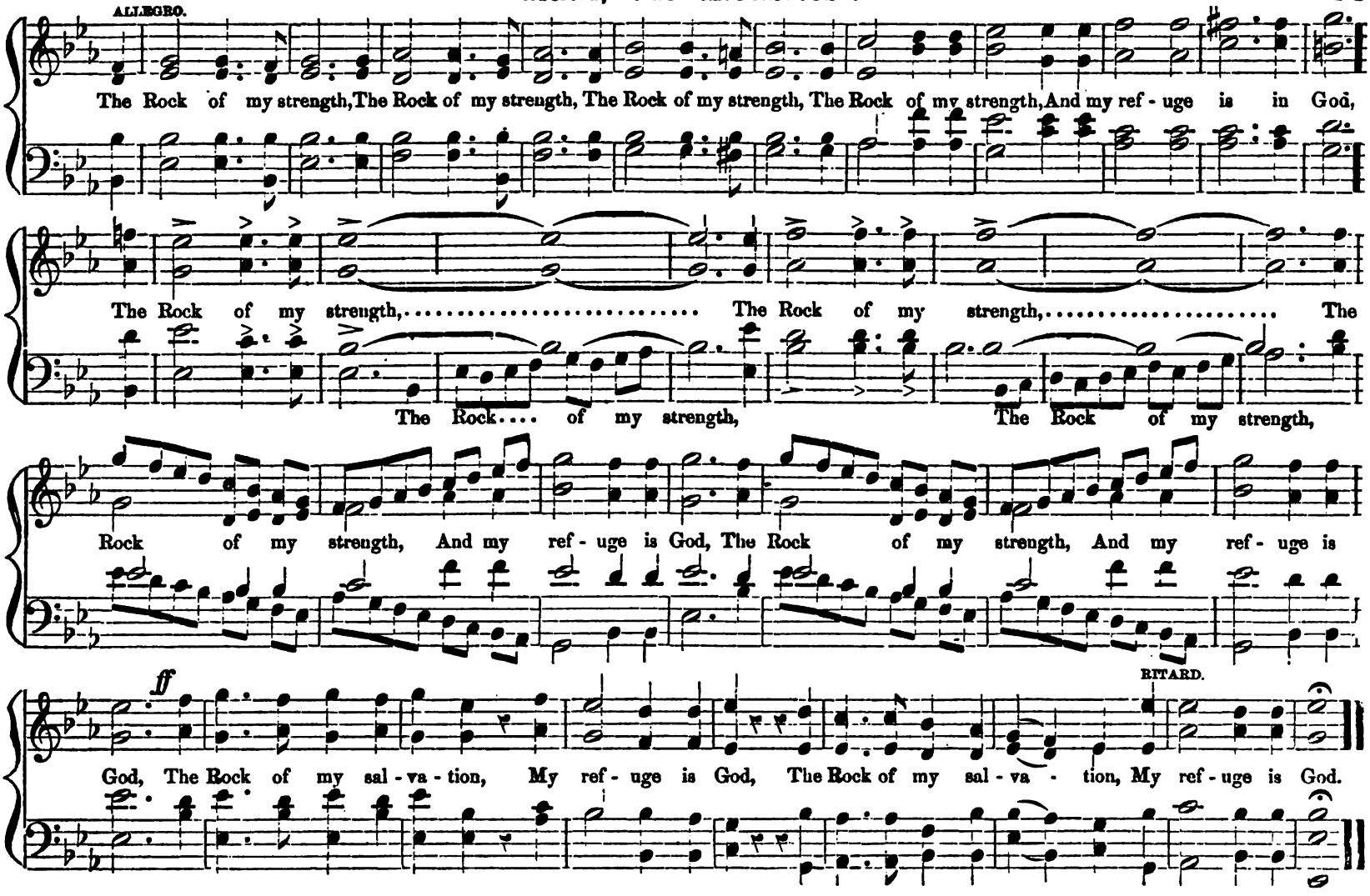
dark-est shades, in sore distress, How sweet a refuge is God, How sweet a ref - uge is our God, How sweet a refuge, God.

ANDANTE.

In dark - est shades, in sore . . . . dis-tress, How sweet a ref-uge, God, How sweet a ref - uge, God.

CHORUS. "WAIT THOU ONLY UPON THE LORD."




ALLEGRO.
The Rock of my strength, The Rock of my strength, The Rock of my strength, The Rock of my strength, And my ref - uge is in God,
The Rock of my strength, ... The Rock of my strength, ... The
The Rock.... of my strength, The Rock of my strength,
Rock of my strength, And my ref - uge is God, The Rock of my strength, And my ref - uge is
ff
RITARD.
God, The Rock of my sal - va - tion, My ref - uge is God, The Rock of my sal - va - tion, My ref - uge is God.

SCENE SIXTH.

THE REWARD OF VIRTUE.

BOAZ.

Lo the desire of the hum-ble shall be given them, Lo the de - sire of the hum-ble shall be given them.

Thine, inheritance is re - deem - ed, And be thou to me my last - ing joy and crown.

RUTH bows before him.

ADAGIO.

pp

ALLEGRO MODERATO.

My soul doth mag - ni-fy, doth mag - ni-fy the Lord,.... My soul doth mag - ni - fy, doth mag-ni - fy the

Lord, For he hath re- gard - ed my low es - tate, For he hath re - gard - ed my low es - tate.

RITARD.

From low - est depths, from lowest depths of woe, from lowest depths of woe, His migh-ty hand hath raised me, His migh - ty hand hath

raised me, His migh - ty hand hath raised me. O, be it mine.... in sweet humil - i - ty,.... O

be..... it mine,.... O, be.... it mine.. to own and bless the pow'r, the pow'r di - vine.

DECLAMANDO.

He that is mighty hath done to me great things, and ho - ly is his name.

ALLEGRO.

O, be it mine

AD LIB. ff

to own the power, The pow er di-vine, The power di-vine, the power di - vine.

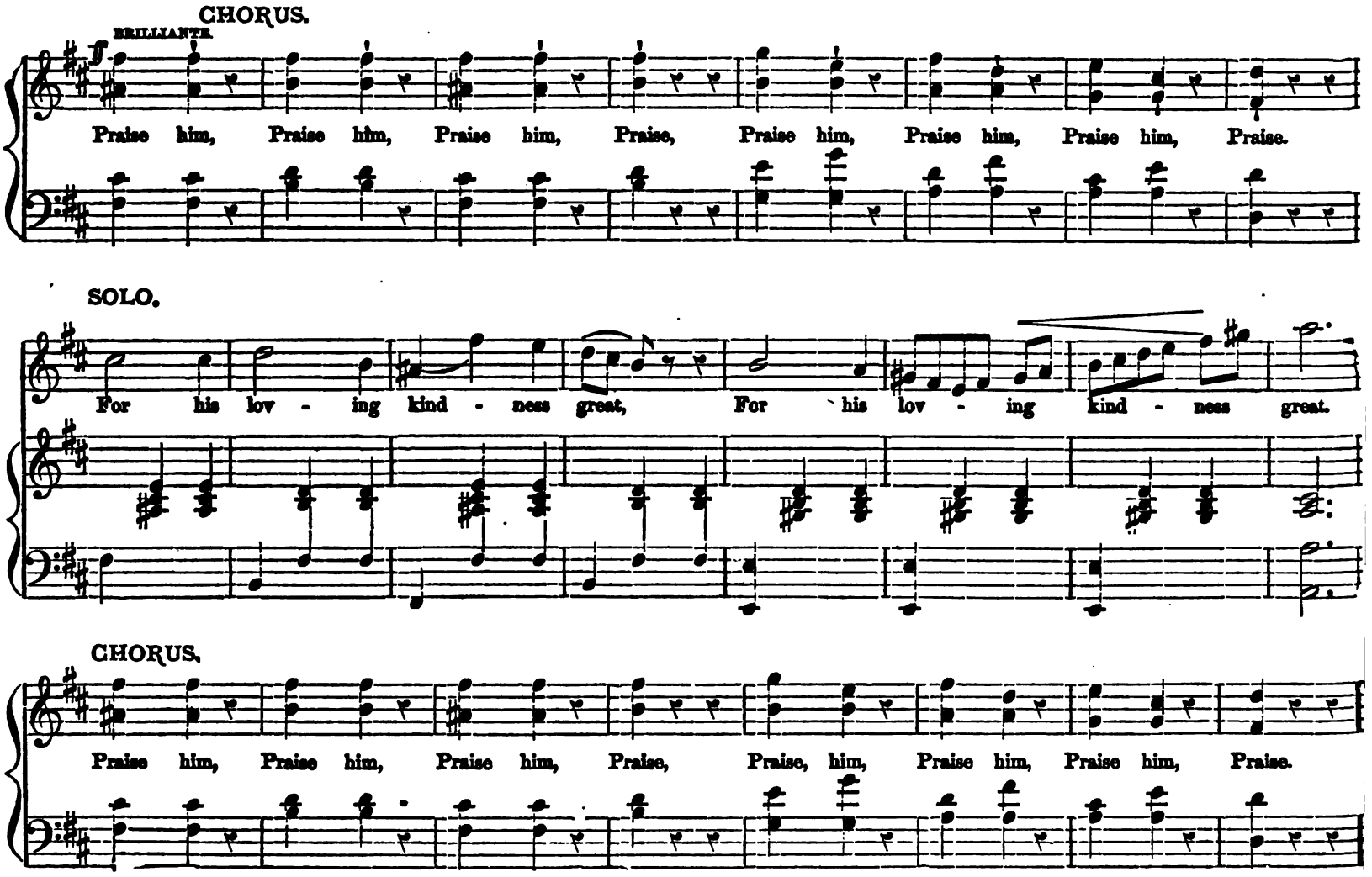
SOLO AND CHORUS. NAOMI. "PRAISE YE THE LORD."

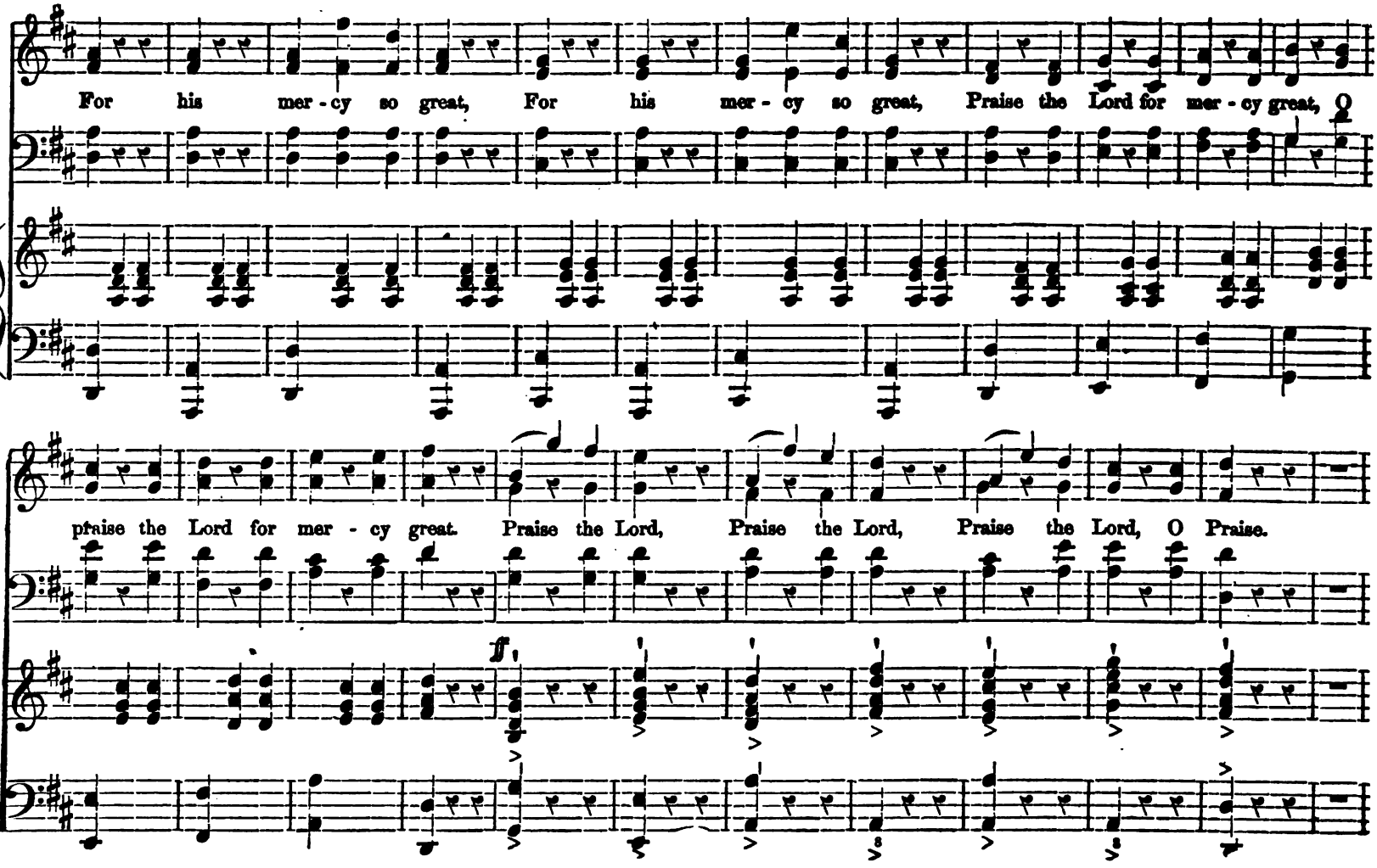
WALTZ MOVEMENT.

NAOMI. SOLO.

Praise ye the Lord, His mer - cy is great, Praise ye the Lord, His mer - cy is great.

ACCOMPANIMENT STACCATO.


CHORUS.
BRILLIANTE
Praise him, Praise him, Praise him, Praise, Praise him, Praise him, Praise him, Praise.
SOLO.
For his lov - ing kind - ness great, For his lov - ing kind - ness great.
CHORUS.
Praise him, Praise him, Praise him, Praise, Praise, him, Praise him, Praise him, Praise.

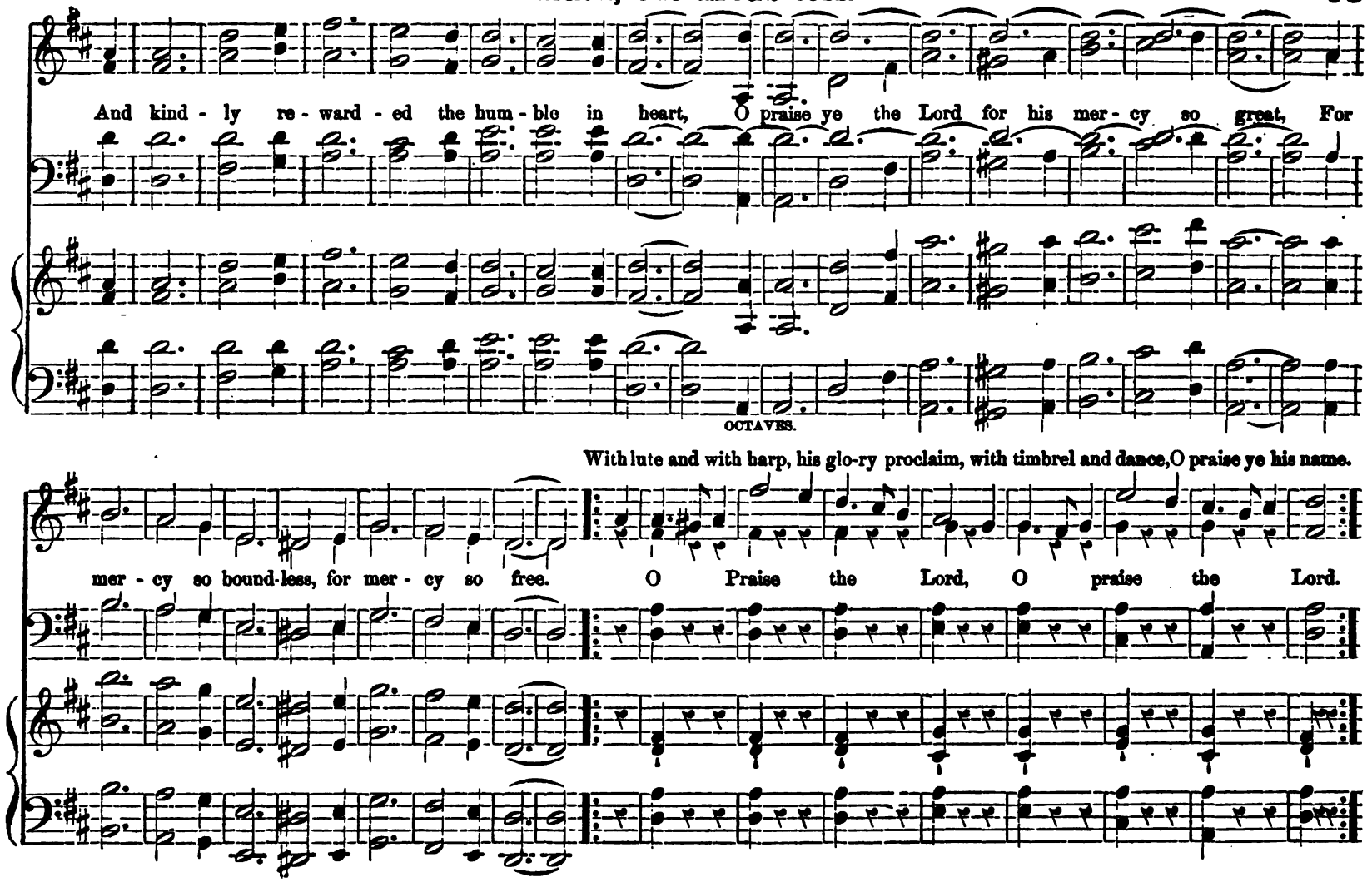

For his mer - cy so great, For his mer - cy so great, Praise the Lord for mer - cy great, O
praise the Lord for mer - cy great. Praise the Lord, Praise the Lord, Praise the Lord, O Praise.
ff

He hath re - gard - ed her low es - tate..... He hath re - gard - ed her

ff

SOLO.

low es - tate, And kind - ly re - ward - ed the hum - ble in heart....


And kind - ly re - ward - ed the hum - ble in heart, O praise ye the Lord for his mer - cy so great, For
OCTAVES.
With lute and with harp, his glo-ry proclaim, with timbrel and dance, O praise ye his name.
mer - cy so bound-less, for mer - cy so free. O Praise the Lord, O praise the Lord.

With lute and with harp..... ...With timbrel and dance,..... O praise ye Je - ho - - vah's.... name.

With lute and with harp, With timbrel and dance, O praise ye the Lord Je-ho-vah's name.

ff

CRES - - - - - CEN - - - - DO.

With lute and with harp, With timbrel and dance, With lute and with harp, With timbrel and dance, Praise,..... O Praise the Lord.

ff

Praise the Lord.

DRINKING SONG. BOAZ, 1st REAPER, & MALE CHORUS.

BOAZ.

BRILLANTE.

1. With song and wine while away the time, And let us jo-vial be;..... Let serf and seer with gladsome cheer Come join in mer-ry glee.
2. Let men of high es - tate and low, The glass of wisdom share, 'Tis a time of glee, and merry are we, There's health in the regal fare.

1st REAPER.

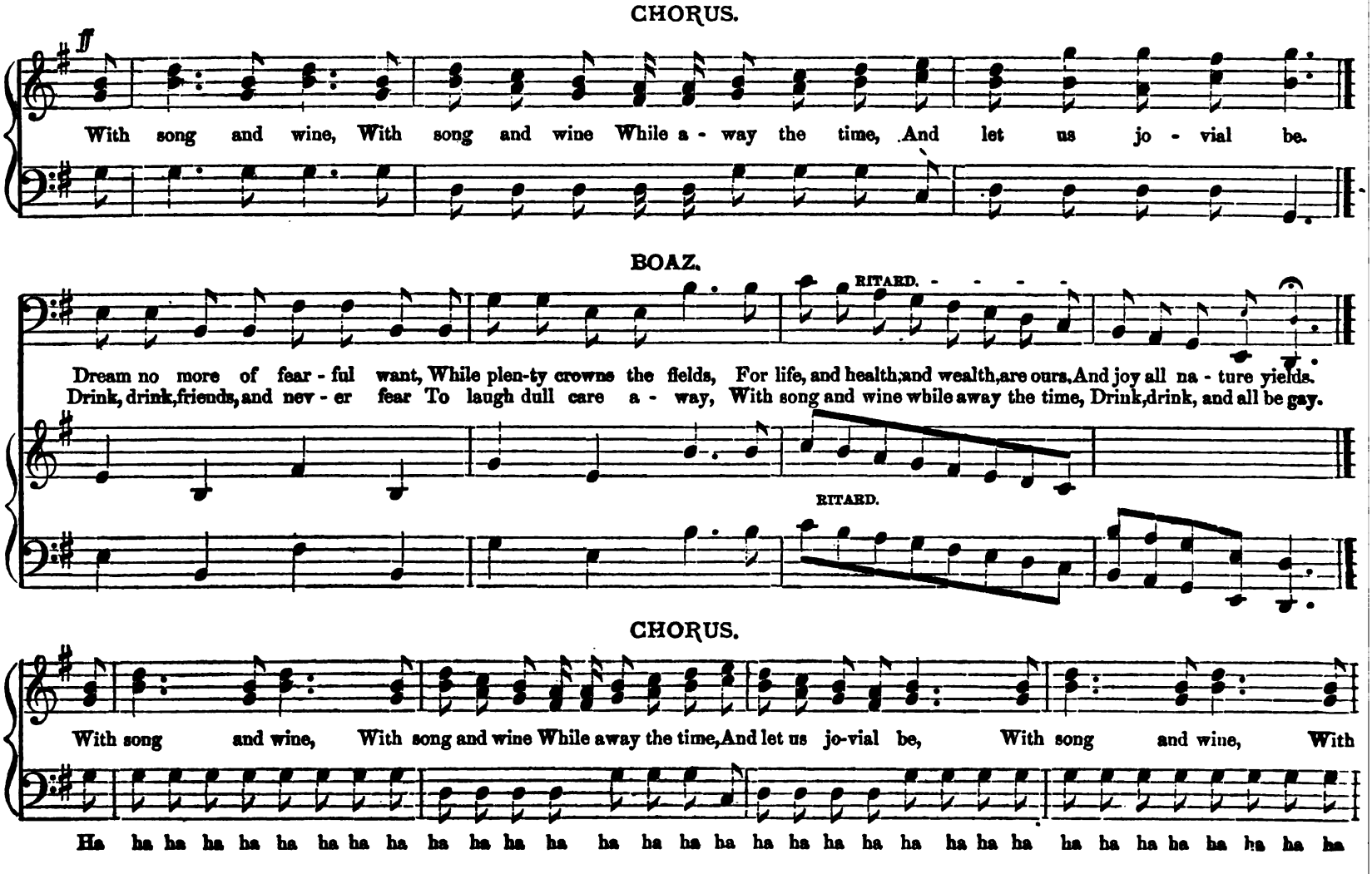
With song and wine while away the time, And let us jo - vial be, Let serf and seer, with glad-some cheer, Come join in mer - ry glee.
glass of wisdom share. 'Tis a time of glee, and merry are we, There's health in the re - gal fare.

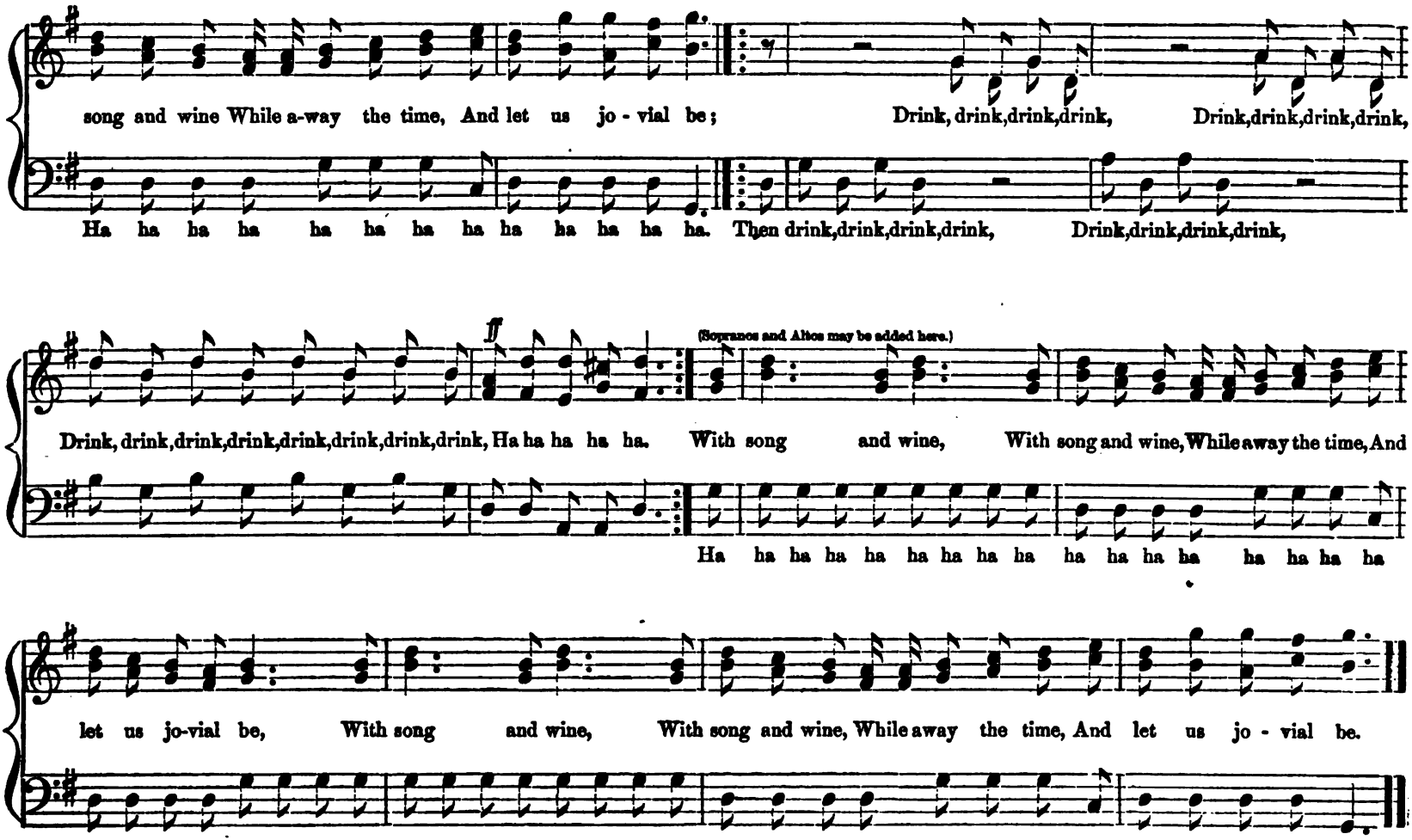
1st REAPER.

With song and wine, with song and wine While a-way the time, And let us jo - vial be.

BOAZ.

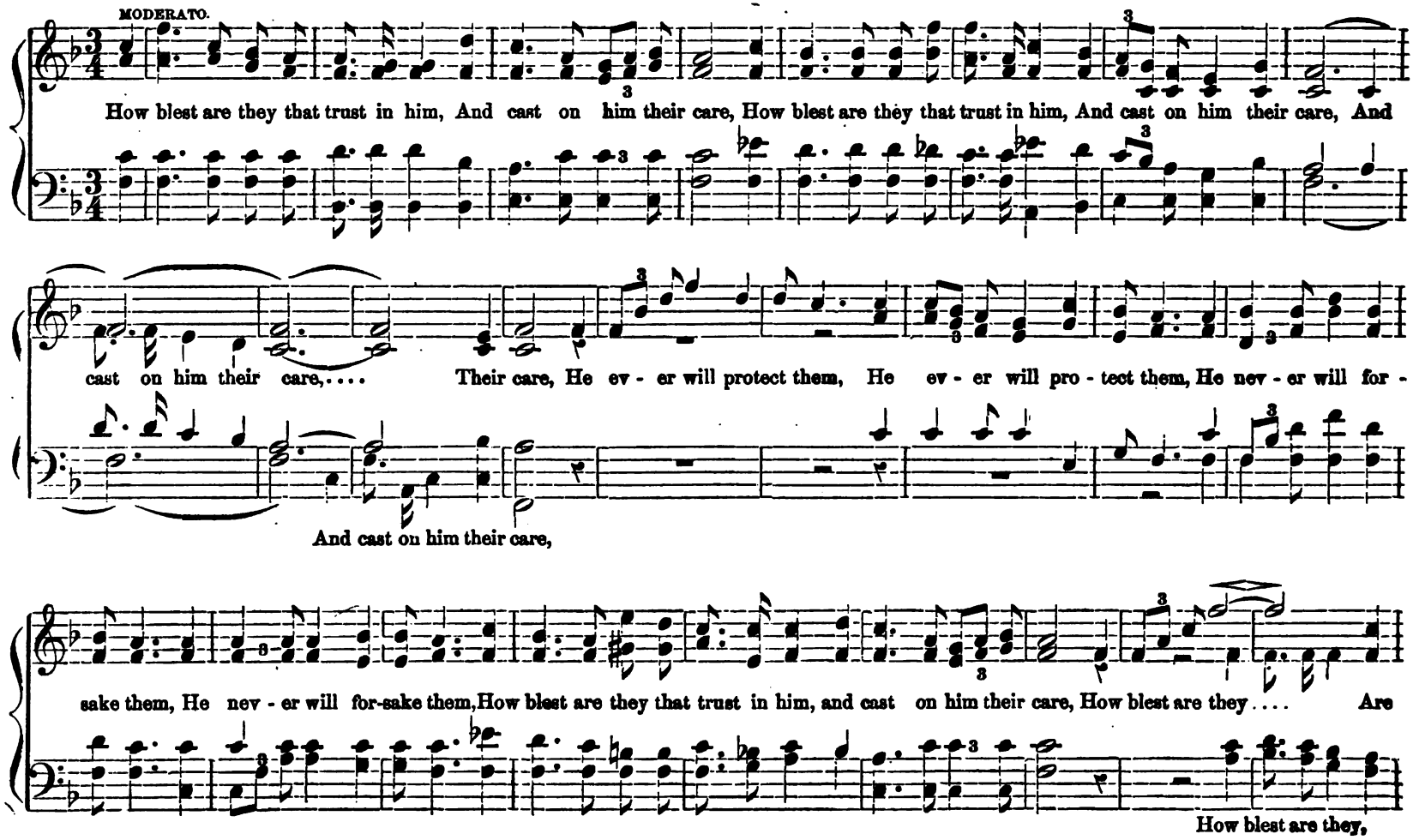
PIANO.


CHORUS.
ff
With song and wine, With song and wine While a - way the time, And let us jo - vial be.
BOAZ.
RITARD.
Dream no more of fear - ful want, While plen-ty crowns the fields, For life, and health, and wealth, are ours, And joy all na - ture yields.
Drink, drink, friends, and nev - er fear To laugh dull care a - way, With song and wine while away the time, Drink, drink, and all be gay.
RITARD.
CHORUS.
With song and wine, With song and wine While away the time, And let us jo-vial be, With song and wine, With
Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha


song and wine While a-way the time, And let us jo - vial be;
Drink, drink, drink, drink, Drink, drink, drink, drink,
Ha ha ha ha ha ha ha ha ha ha ha ha ha. Then drink, drink, drink, drink, Drink, drink, drink, drink,
ff
(Sopranos and Altos may be added here.)
Drink, drink, drink, drink, drink, drink, drink, drink, Ha ha ha ha ha. With song and wine, With song and wine, While away the time, And
Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha
let us jo-vial be, With song and wine, With song and wine, While away the time, And let us jo - vial be.
Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha.

Ruth, the Moabitess.

QUARTETTE. "HOW BLEST ARE THEY." NAOMI, RUTH, FIRST REAPER AND BOAZ.



RITARD. ACCEL.

they that trust in him, are they that trust in him, Are they that trust in him. Through pas - tures green and ver - dant meads.

Through pastures green and verdant meads, Thro' pastures green and ver - dant meads..... Through pas - tures green and ver - dant meads.

pp

Through pas - tures green and ver - dant meads, Thro' pastures green and ver - dant meads..... His love shall kindly lead.

ADAGIO.

TEMPO ACCEL.

Where the wa - ters gent - ly flow, the liv - ing wa - ters gent - ly flow, Where the liv - ing wa - ters, the liv - ing waters gent-ly flow,

And where the iv - ing wa - ters flow,.... And where the wa - ters gent - ly flow. And

REPEAT PIANO.

Where the liv - ing wa - ters gent - ly flow, Where the wa - ters gent - ly flow.

where the wa - ters gent - ly flow,.... And where the wa - ters gent - ly flow.

ADAGIO.

And flow'rs immor - tal bloom, There, he kind-ly leads, How

TEMPO PRIMO.

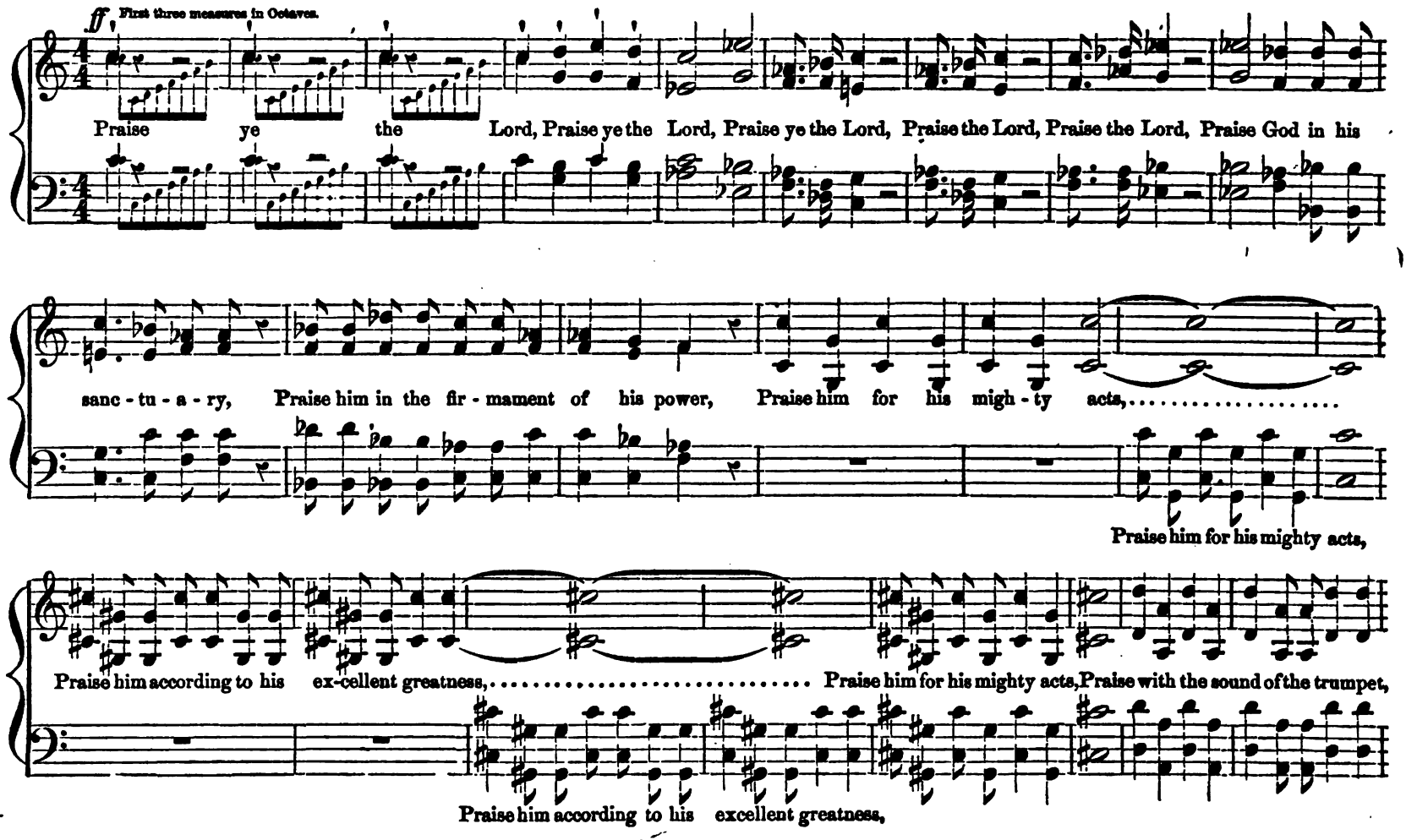
blest are they that trust in him, And cast on him there care, How

blest are they that trust in him, And cast on him their care, And cast on him their care.... Their care. How blest, How blest.

mf *p*

care..... And cast on him their care.

FINALE CHORUS. "PRAISE YE THE LORD."



Praise him with the sound of the trumpet, Praise him with the psaltery and harp, Praise him with the psaltery and harp, Praise him with the timbrel and

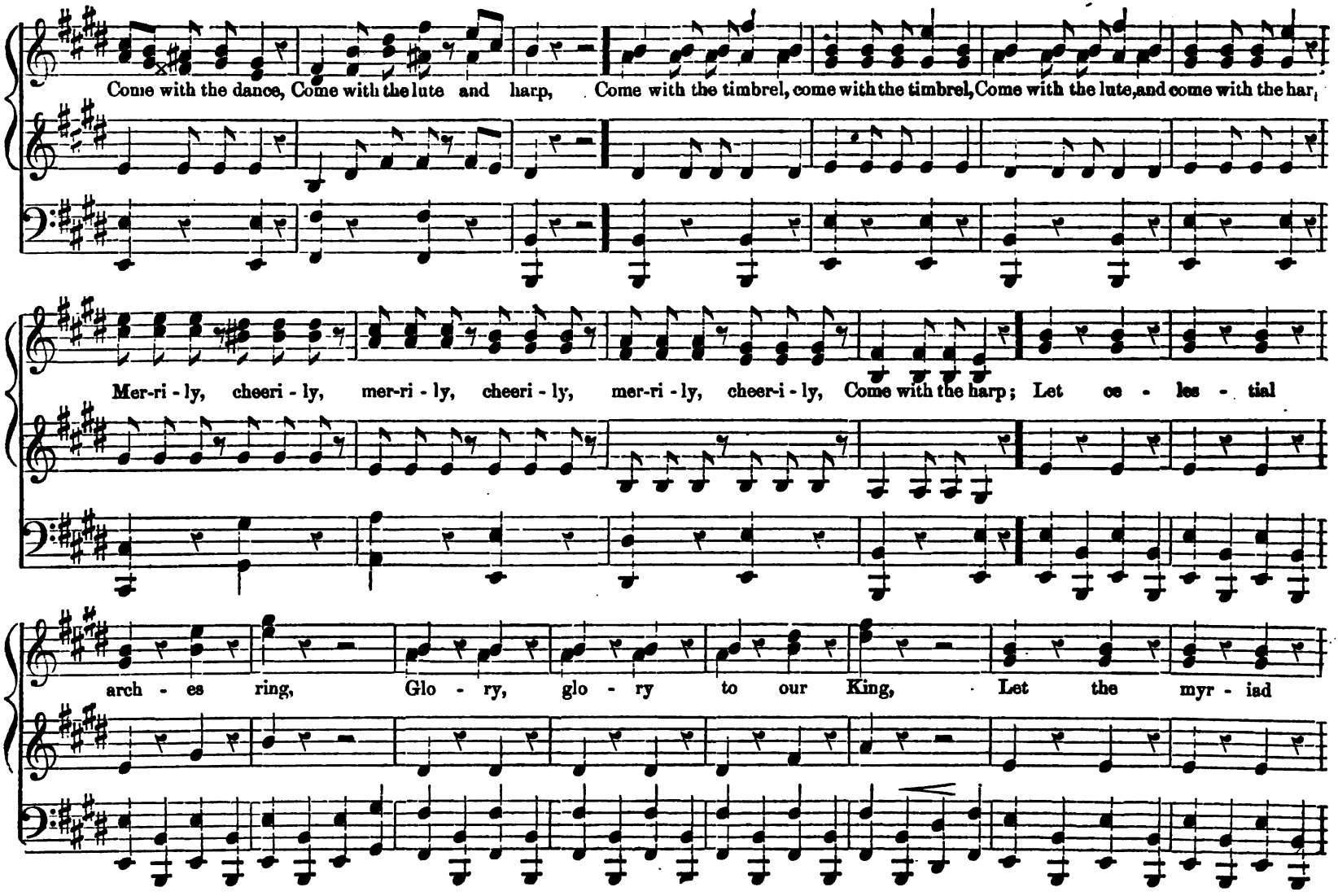
dance, Praise him with the timbrel and dance, Praise him upon the stringed instruments, and or - - gans.....

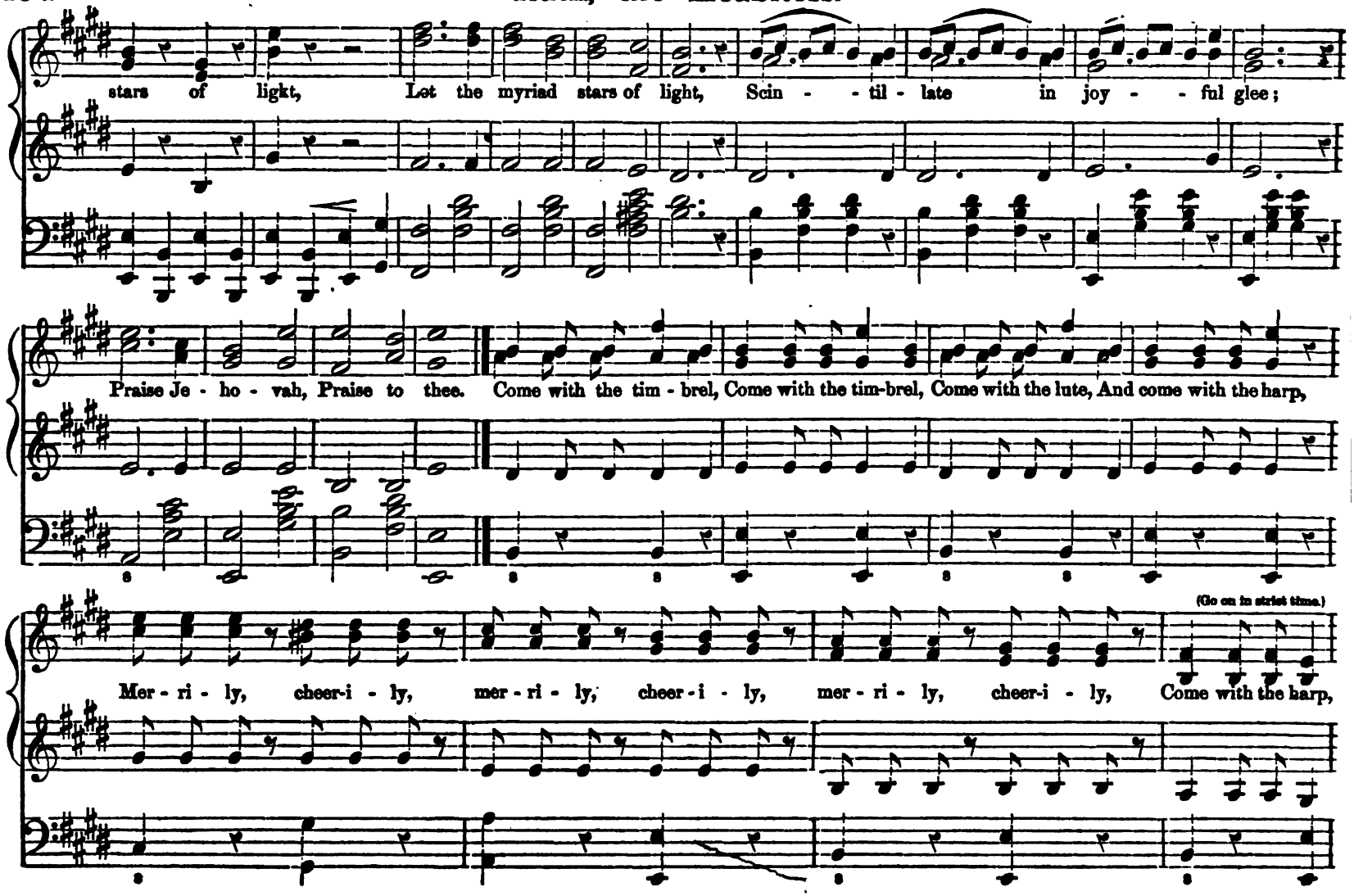
Praise him up-on the stringed instruments and or - gans.

LADIES' VOICES. (With Timbrel Accomp.)

Come with the tim - brel, and come with the dance, Mer-ri - ly, cheer-i - ly, mer-ri - ly, cheer-i - ly, Come with the tim-brel, and

PIANO.


Come with the dance, Come with the lute and harp, Come with the timbrel, come with the timbrel, Come with the lute, and come with the har,
Mer-ri-ly, cheeri-ly, mer-ri-ly, cheeri-ly, mer-ri-ly, cheer-i-ly, Come with the harp; Let ce-les-tial
arch-es ring, Glo-ry, glo-ry to our King, Let the myr-iad

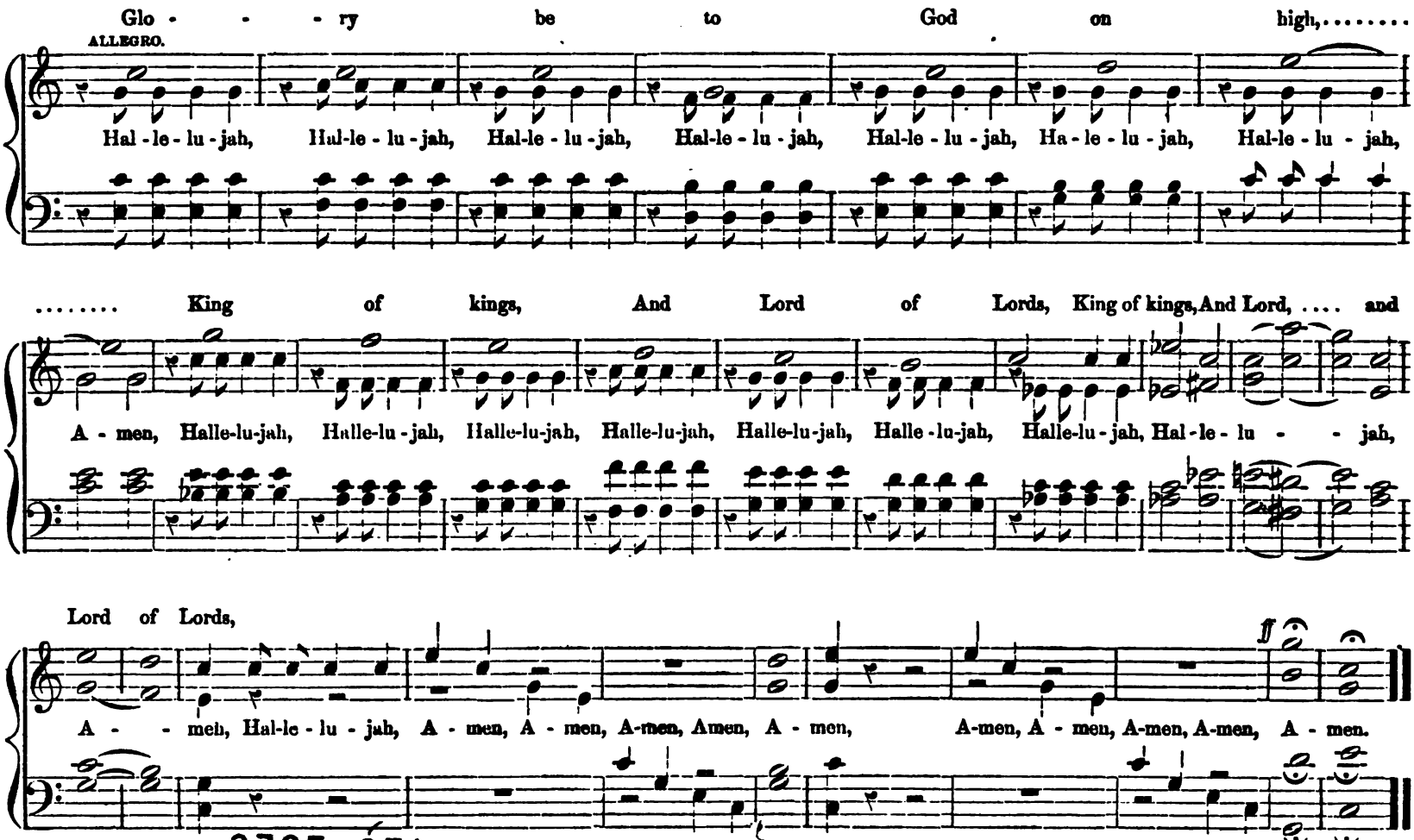

stars of light, Let the myriad stars of light, Scin - - til - late in joy - - ful glee;
Praise Je - ho - vah, Praise to thee. Come with the tim - brel, Come with the tim-brel, Come with the lute, And come with the harp,
(Go on in strict time.)
Mer - ri - ly, cheer-i - ly, mer - ri - ly, cheer - i - ly, mer - ri - ly, cheer-i - ly, Come with the harp,

TUTTI.

O praise the Lord, O praise the Lord.

MODERATO.

Praise him up-on the loud cymbals, The high.... sounding cym-bals, Praise him up-on the loud cym-bals, The high.... sounding cym-bals, The high sounding cym-bals, Let all that hath breath, Let all that hath breath,..... Let Let all that hath breath, Let all.... that hath breath Praise the Lord, Most High. all that hath breath..... Let all that hath breath.....



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A. B. RIDDER & SON'S MUSIC TYPOGRAPH.

Mus 632 .827 .525
Ruth, the Moabitess : a dramatic ca
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